

102-105 E

THE HAUNTED TOWER,

(Comic Opera)

in Three Acts,

As Performed at the

Theatre Royal Drury Lane,

the Music

Selected, Adapted & Composed

By STEPHEN STORAGE.

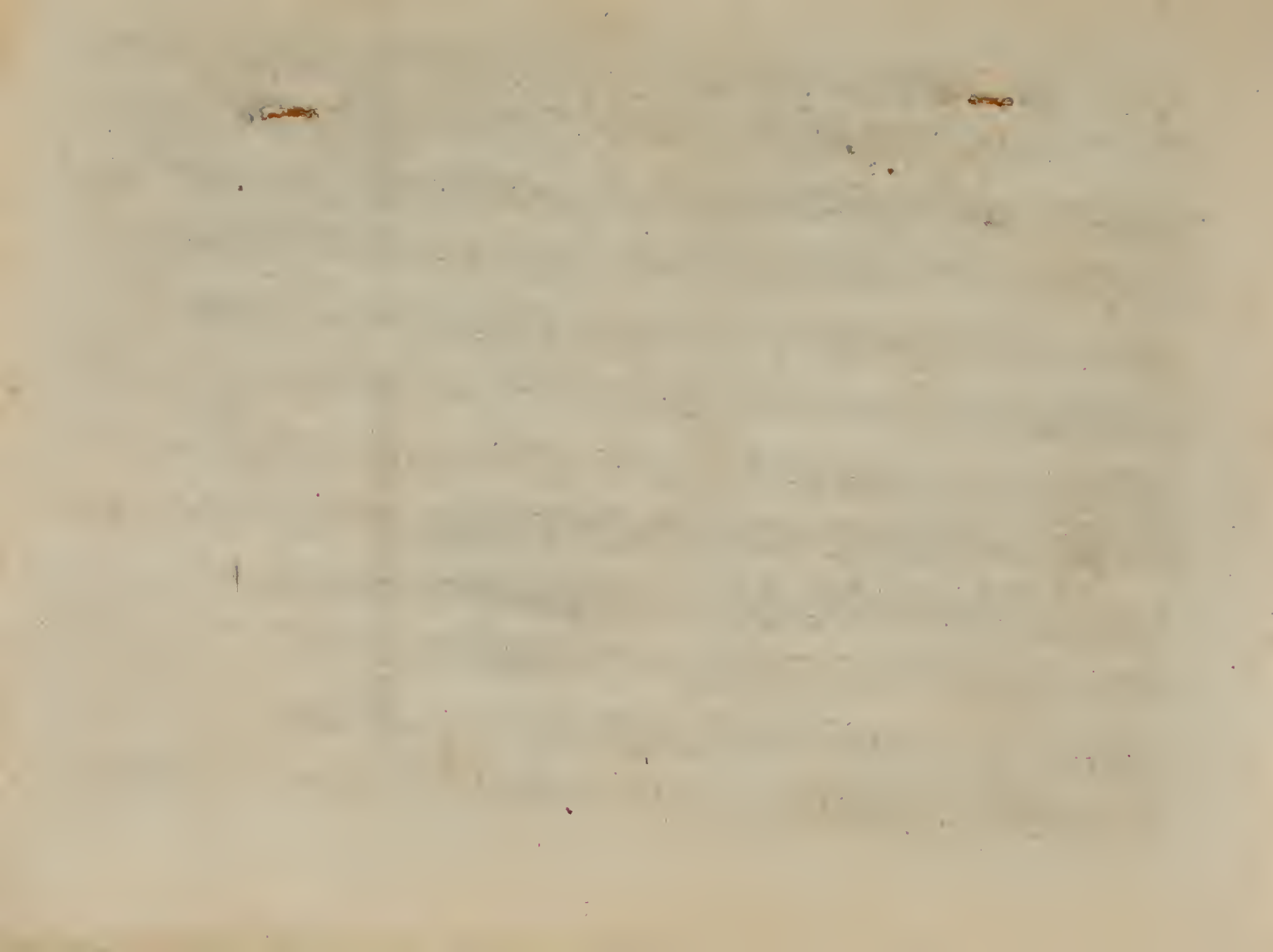
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Samuel S.



OVERTURE

Storage

Wind Instrum^{ts}

1

Allegro
Maestoso

This musical score is for an Overture titled "Storage". It is written for piano and wind instruments. The tempo is marked "Allegro Maestoso". The score is in 2/4 time and the key signature has one sharp (F#). The piano part is written in a grand staff (treble and bass clefs). The wind instruments are written in a grand staff (treble and bass clefs). The score includes various dynamics such as *p* (piano), *cres* (crescendo), *dim* (diminuendo), *f* (forte), and *ff* (fortissimo). There are also markings for "Wind Instrum^{ts}" and "Oboe 1^o" and "Oboe 2^o". The score is divided into sections, with the first section marked "Seque" (likely for a sequence or section). The score is numbered "1" in the top right corner.

First system of music. The top staff is for Oboe, with dynamics *p*, *f*, *p*, and *f*. The bottom staff is for Bassoon, with dynamics *p* and *f*. The key signature has one sharp (F#) and the time signature is 4/4.

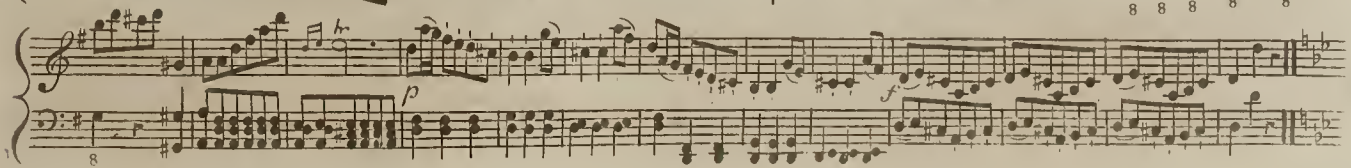
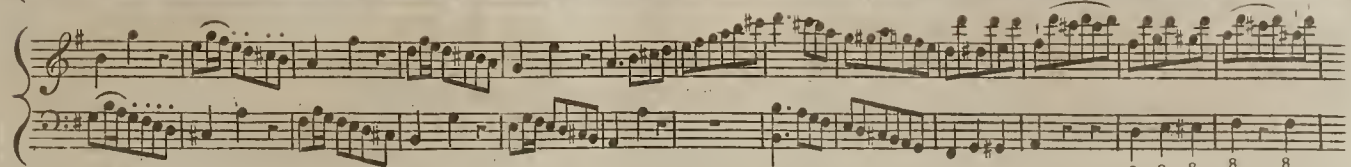
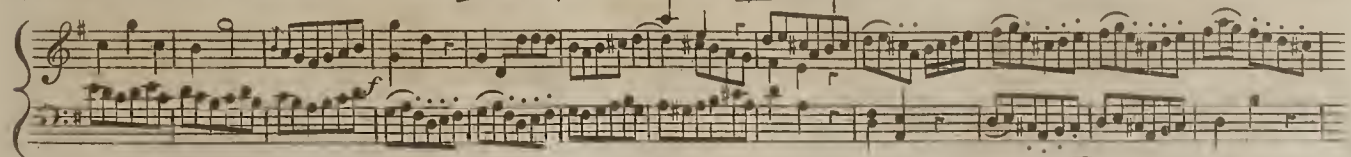
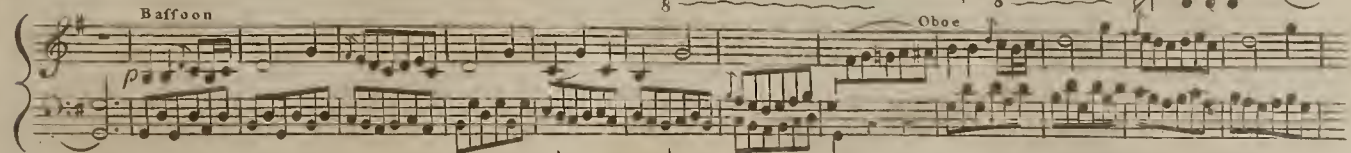
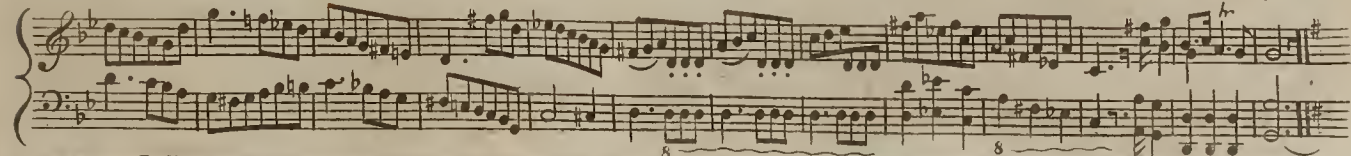
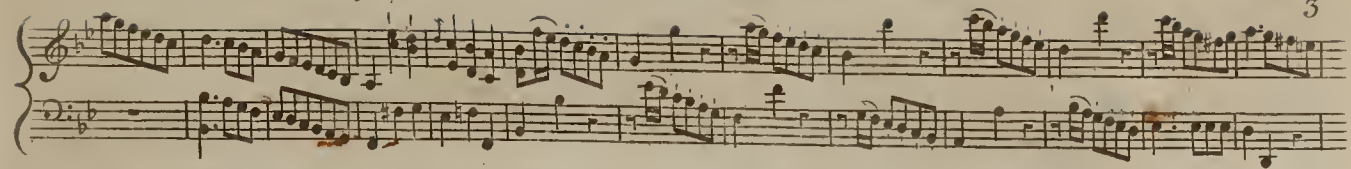
All^o affai

Second system of music. The top staff is for Oboes, with dynamics *p* and *f*. The bottom staff is for Bassoons, with dynamics *p* and *f*. The key signature has two flats (Bb, Eb) and the time signature is 3/4. A measure rest of 8 is indicated in the Bassoon staff.

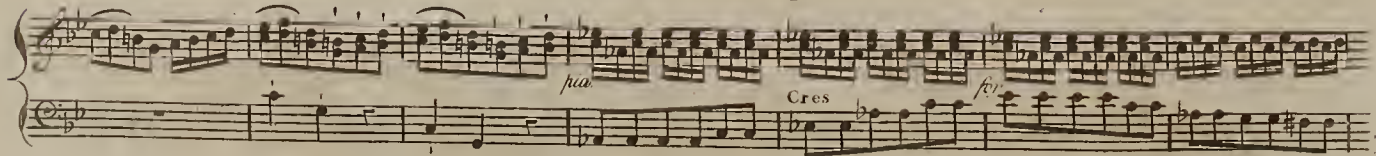
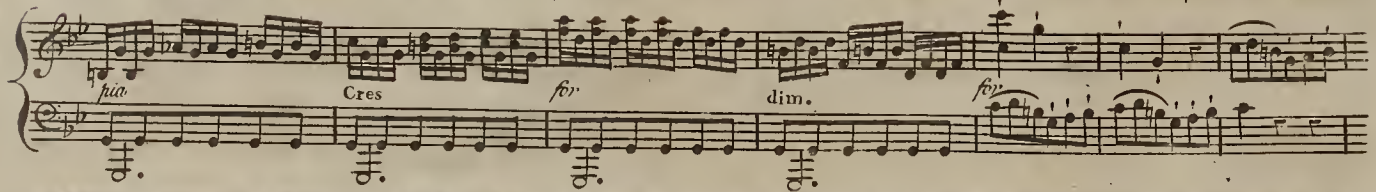
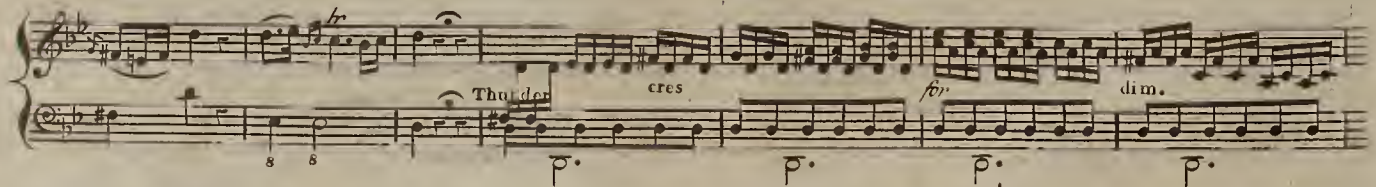
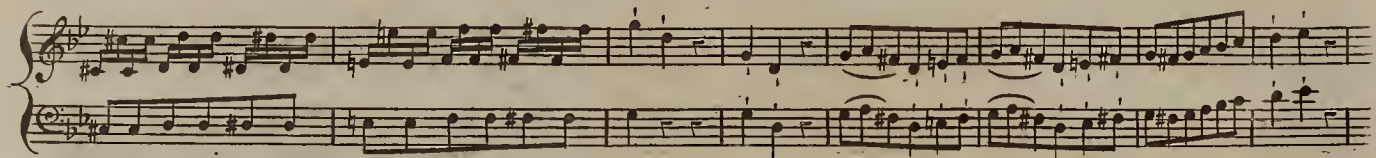
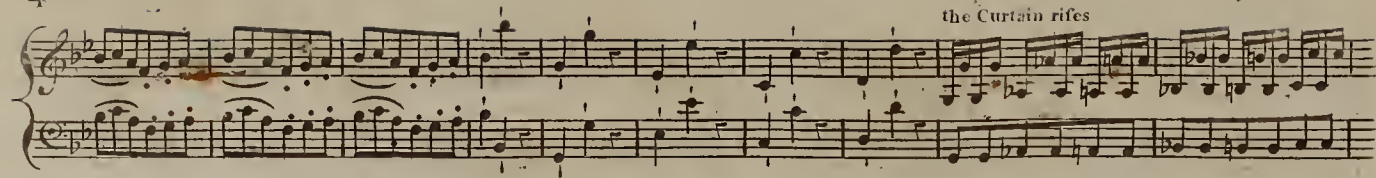
Third system of music. The top staff is for Oboes, with dynamics *p* and *f*. The bottom staff is for Bassoon, with dynamics *p* and *f*. The key signature has two flats (Bb, Eb) and the time signature is 3/4.

Fourth system of music. The top staff is for Oboes, with dynamics *p* and *f*. The bottom staff is for Bassoon, with dynamics *p* and *f*. The key signature has two flats (Bb, Eb) and the time signature is 3/4. A measure rest of 8 is indicated in the Bassoon staff.

Fifth system of music. The top staff is for Oboes, with dynamics *p* and *f*. The bottom staff is for Bassoon, with dynamics *p* and *f*. The key signature has two flats (Bb, Eb) and the time signature is 3/4.



the Curtain rises



Thunder Cres dim p

Oboe f

p

Oboe pp

Bassoons

~~Con~~ moto

Storage

Canto 1°

Canto 2°

Alto

Tenor

Bass

Con moto

wind Instruments

Segue

p

cres:

dim:

p

cres:

il Oboe

Canto 2^o unis.

To Albion's genius raise the strain, whose pow'r has quell'd the angry main,

To Albion's genius raise the strain, whose pow'r has quell'd the angry main,

To Albion's genius raise the strain, whose pow'r has quell'd the angry main;

To Albion's genius raise the strain, whose pow'r has quell'd the angry main,

Segue

*f**p*

cres

f

dim:

p

Canto 2^o Under
and gives us shel-ter on the coast, and gives us shel-ter on the

and gives us shel-ter and gives us shelter on the

and gives us shelter on the coast, and gives us shel-ter on the

Horns
and gives us, shel-ter on the coast, on the

coast, of this blest Isle, old Ocean's boast, old Ocean's boast, and gives us shel-ter

and gives us shelter on the coast, and gives us shel-ter

coast, of this blest Isle, old Ocean's boast, and gives us shelter on the coast, and gives us

coast, of this blest Isle, old Ocean's boast, and gives us

coast, of this blest Isle, old Ocean's boast, and gives us shel-ter

on the coast, of this blest Isle, old Ocean's boast, of this blest Isle, old Ocean's
 on the coast, of this blest Isle, old Ocean's boast, of this blest Isle, old Ocean's
 shelter, on this blest Isle, old Ocean's boast, of this blest Isle, old Ocean's
 shelter, on this blest Isle, on this blest Isle, old Ocean's boast, of this blest Isle, old Ocean's
 on the coast of this blest Isle, of this blest Isle, old Ocean's boast, of this blest Isle, old Ocean's

boast. see re_tiring o'er the deep, distant lightnings harmless sweep, see the
 boast. see re_tiring o'er the deep, distant lightnings harmless sweep, see the
 boast. see re_tiring o'er the deep, distant lightnings harmless sweep, see the
 boast. see re_tiring o'er the deep, distant lightnings harmless sweep, see the

storm condemn'd to lose its prey, see the storm condemn'd to lose its prey, in hollow hol - low

storm condemn'd to lose its prey, see the storm condemn'd to lose its prey, in hollow mur -

storm condemn'd to lose its prey, see the storm condemn'd to lose its prey, in hollow

storm condemn'd to lose its prey, see the storm condemn'd to lose its prey, in hollow mur - murs in hollow

storm condemn'd to lose its prey, see the storm condemn'd to lose its prey, in hollow mur - murs in hollow

mur - murs dies a - way, dies a - way.

- - murs - - dies - - a - way, dies a - way.

mur - murs dies a - way, dies a - way.

mur - murs dies a - way, dies a - way.

mur - murs dies a - way, dies a - way.

Oboe Solo

Andante Softenuto

Horns

Bassoons

Cres.

fua.

L^d William

From hope's fond

for: fua: Cres: for:

fua.

Oh

dream tho' rea-son wake In vain she points with warn-ing

hand, In vain she points with warn - - ing hand, I dread ad - vice I can not

Fag *sf* *fu.*

take, I dread ad - vice I can not take, Love's pow'rful spells my

sf *fu.* *Cres.* *Ob.*

steps command, Love's pow'rful spells my steps command,

Cres. *Obce.* *fua.*

The bird thus fas - cination binds, When darting from the

Horn *mf*

ser - - pent's eyes, The fa - - tal charms too late - - he finds, He

Baf.

struggles he struggles and ad - mi - - ring dies From hope's foul dream tho'

Cres. *fin.*

rea - - son wake, In vain she points with war - - ning hand, in

vain she points with war - - ning hand, Love's pow'rful spells my

Oboe *Cres.*

steps command. Love's pow'rful spells my steps command

my steps com - - mand.

Cres. *f* *p* *Cres.* *f*

Pleyel

Andante

Piz.

arco

Lady Elinor.

Tho' pi-ty I can not deny, Ah what will that a-vail? you A-las I dare not hope sup-ply, for

Piz.

sf

sf arco

hope too sure would fail you.

Think when the flatterer shall deceive In vain you will la-

for

Piz

ment you Yet should you hope without my leave 'Tis true I can't pre-vent you yet should you hope without my leave 'tis

arco

true I can't pre-vent you.

cres

for

My hand directed to bestow
In England here I'm landed;
And Daughters always act, you know
Just as they are commanded
Then let not flattering hope deceive
Or else you will repent you:
Yet should &c.

Larghetto

Cicely
Na - ture to wo - man

still so kind a - mong her best boons be - stow - ing

what ev'ry fe - male sure must find a
wondrous desire to be knowing

Fine

Man the proud and envious elf so
jealous of our di - scern - ing de - cries in us what he

prides in him - self the wish for what -
e - ver's worth learning.

Sung by Mr Dignum and Chorus of Hunters

ad lib:

Storage

Double

Chorus

Horns behind the Scenes

Allegretto

Orchestra

for:

Robert

Horns

Horns

Horns

Hark!

Hark!

Hark! the sweet Horn,

Hark! the sweet

Allentando

A Tempo

Horn proclaims a - - - fir, against the Stag the mimic war,

Whilst future heroes hearts re -

fua.

for:

p

-bound, And pant to hear the Trumpet

found - - - - -

And pant to hear the Trumpet found. - - -

for:

Chorus

Hark! the sweet Horn proclaims a - - far, Against the Stag the mimic war, And future

Hark! the sweet Horn proclaims a - - far, Against the Stag the mimic war, And future

Hark! the sweet Horn proclaims a - - far, Against the Stag the mimic war,

heroes hearts re - bound, And pant to hear the trumpet found.

heroes hearts re - bound, And pant to hear the trumpet found.

And pant to hear the trumpet found.

warlike genius of our Isle, Who on the hunter deigns to smile, In 'ecchoes gives the

Maestoso *fin.*

chace ap - - plause - - - - , Which firings the nerve for glo - - ry's cause.

for:

Chorus

In ec - choes gives the chace ap - - plaufe, Which strings the nerve for
 In ec - choes gives the chace ap - - plaufe, Which strings the nerve for
 In ec - choes gives the chace ap - - plaufe, Which strings the nerve for
 glo - ry's caufe. *Horns*
 glo - ry's caufe. *Trumps*
 glo - ry's caufe.

Rob: *Horns* A Tempo
 Hark hark hark the sweet horn Hark the sweet
 Hark hark hark Hark the sweet
 Hark hark hark Hark the sweet
 2^d Chorus behind the Scenes Hark hark
 Hark hark
 Hark hark
 Tempo Primo *mf* Allentando A Tempo

horn proclaims a - - far. Against the Stag the mim - ic

horn proclaims a - - far. Against the Stag the mim - ic

horn proclaims a - - far.

Hark the sweet horn proclaims a - - far.

Hark the sweet horn proclaims a - - far.

Hark the sweet horn proclaims a - - far.

war, Where'er the devious chase may

war, Where'er the devious chase may

Where'er the devious chase may

A - gainst the Stag the mimic war,

A - gainst the Stag the mimic war,

A - gainst the Stag the mimic war,

mf

bend, And bid us as her pleasures rise . . .
 bend, And bid us as her pleasures rise . . .
 bend, And bid us as her pleasures rise . . .
 Still free-dom shall our steps at . . . tend De-fend the
 Still free-dom shall our steps at . . . tend De-fend the
 Still free-dom shall our steps at . . . tend De-fend the

for

De-fend the blessings which we prize.
 rise . . . De-fend the blessings which we prize.
 De-fend the blessings which we prize.
 blessings which we prize. De-fend the blessings which we prize.
 blessings which we prize. De-fend the blessings which we prize.
 blessings which we prize. De-fend the blessings which we prize.

Where-er the devious chace may bend, Still Freedom shall our steps at-tend, And bid us
Where-er the devious chace may bend, Still Freedom shall our steps at-tend, And bid us
Where-er the devious chace may bend, Still Freedom shall our steps at-tend,
Where-er the devious chace may bend, Still Freedom shall our steps at-tend, And bid us
Where-er the devious chace may bend, Still Freedom shall our steps at-tend, And bid us
Where-er the devious chace may bend, Still Freedom shall our steps at-tend,

as her pleasures rise, Defend the blessings which we prize. And bid us as her pleasures
as her pleasures rise, Defend the blessings which we prize. And bid us as her pleasures
Defend the blessings which we prize. And bid us as her pleasures
as her pleasures rise Defend the blessings which we prize.
as her pleasures rise Defend the blessings which we prize.
Defend the blessings which we prize.

Musical score for a hymn, featuring a vocal melody and a piano accompaniment. The score is written on eight staves. The vocal melody is on the top four staves (Soprano, Alto, Tenor, and Bass clefs), and the piano accompaniment is on the bottom four staves (Right and Left hand staves). The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: "rise, Defend - - - And bid us as her pleasures rise, defend - - the blessings which we receive from the Lord our God." The score includes various musical notations such as notes, rests, and bar lines.

rise, Defend - - - And bid us as her pleasures rise, defend - - the blessings which we
 rise, Defend - - - And bid us as her pleasures rise, defend - - the blessings which we
 - rise, Defend - - - And bid us as her pleasures rise, Defend the blessings which we
 And bid us as her pleasures rise, And bid us as her pleasures rise, defend - - the blessings which we
 And bid us as her pleasures rise, And bid us as her pleasures rise, defend - - the blessings which we
 And bid us as her pleasures rise, And bid us as her pleasures rise, Defend the blessings which we

[illegible]

Sung by Sir. Storace

Flutes

Flutes

Paciello

*po**tutti**p**Andante**tutti*

Adela

Whi-ther my Love Ah whither art thou gone let not thy Ab-sence cloud the hap-py

dawn say by thy heart can falsehood e'er be known Ah no Ah no Ah no no I Judge it by my

own the heart he gave with so much care which trea-sure'd in my breast I

wear still for its master beats a lone. I'm sure I'm sure I'm sure the selfish things his

own. Whither my love Ah whither art thou gone let not thy absence cloud this happy

dawn, say by thy heart - can falsehood ever be known Ah no Ah no Ah no no no I

Judge it by my own whither my love Ah whither art thou gone whither my

love Ah whither art thou gone.

for

Dialogue Sung by M^r Bannister Jun^r and Sig^{ra} Storace.

Adela Storace

Will great Lords and Ladies

Edward Adela

drest up on gay days come and visit you and I? Aye all smiling bowing great friendships vowing while we hold our heads so high But should the

Edward

fine gentry fume us Lord how they'll joke us and our want of breeding see Pshaw we shall be ever reckoned vastly clever

Adela Edward Adela Edward Both

while our Pocket's full dye see then e-very day new joy shall bring and e-very gay we'll dance and sing Fal la la

lal lal lal lal lal lal lal lal lal lal how merry shall we be

Ad: Of great fortune vaunting
 Low People taunting
 Dignity we must support
 Ed: 'Mong high barons bouncing
 Fine Ladies flouncing
 We may chance to go to Court.

Ad: Well fegs I care not
 Court tho' we share not
 If we at home shall happy happy be
 Ed: S Soon I may hold
 To hope that I shall hold
 A little Baron on my knee-- Ad: Then evry day &c.

Sung by M^r. Sedgwick

25
Storage

Fl: *f*
f
tutti f

Charles

My native land I bade a-dieu and calmly friendships joys re-sign'd but Ah how keen my sorrows grew when my true love I left be-

f

f
-- hind, yet should her truth feel no de- cay should absence prove my charmer kind then shall not I lament the

day when my true love I left be- hind my native land I bade a- dieu and calmly friendships joys re- sign'd but oh how keen my sorrows

grew when my true love I left be- hind but oh how keen my sorrows grew when my true love I left be- hind.

Andantino

Lady Elinor A

Clarinetts

8 8 8 8 8 8 8 8 8

- gainst the shaft of cruel fate, why cannot virtue prove a charm, why cannot vir- tue

Cicely a- gainst the shaft of cruel fate, why cannot virtue prove a charm,

Lord William a- gainst the shaft of cruel fate, why cannot virtue prove a charm, why cannot

prove a charm, and of her blind mis- gui- ded hate, ca- pri- cious desti- ny

prove a charm, and of her blind mis- gui- ded hate, mis- gui- ded hate, capricious desti- ny

virtue prove a charm, and of her blind mis- gui- ded hate, ca- pri- cious desti- ny dis- arm.

Violoncello

Bass

cres f

cres f

capricious defti - ny ca - pri - cious def - ti - ny dif - arm, yet who engag'd in
 capricious defti - ny ca - pri - cious def - ti - ny dif - arm, yet who engag'd in
 capricious defti - ny capricious def - ti - ny dif - arm, yet who engag'd in

vir - tue's cause, to tread her paths would fear con - fess, or on the road re - luc - tant pause,
 vir - tue's cause, to tread her paths would fear con - fess, or on the road re - luc - tant pause,
 vir - tue's cause, to tread her paths would fear con - fess, or on the road re - luc - tant pause,

be - cause it - leads it leads not to suc - cess - , yet who en -
 be - cause it - leads it leads not to suc - cess - , yet who en -
 because it leads it leads not to suc - cess - , yet who engag'd in virtue's cause,

Violonco
 tutti
 Bassoons

gag'd in virtue's cause, to tread her paths would fear con- fess, *for* or on the road reluctant

gag'd in virtue's cause, to tread her paths would fear con- fess, *for* or on the road reluctant

to tread her paths would fear con- fess, *for* or on the road reluctant

pause, *pia* be- cause it leads it leads not to suc- cefs. *for* be- cause it

pause, *pia* be- cause it leads it leads not to suc- cefs. *for* be- cause it

pause, be- cause it leads it leads not to suc- cefs. *for* be- cause it

Violone? *tutti pia* *for*

leads not to suc- cefs.

leads not to suc- cefs.

leads not to suc- cefs.

Act II.

Sung by Sigrä Storage.

29

Andantino

f *fla.* *Flutes* *tutti* *sf* (Adela) Storage
Be mine ten-der

Pa- sion foo-ther of care, Corni Life's choicest Ble-ss-ing shield from de- pair, do not de-

ceive me ah ne- ver leave me Still may my bo- som thy Pow- er de- clare, In

vain thy in- fluence fools may re- vile, Fl. Constancy ever gains ever gains thy smile and of their destiny can those com.

plain whose falshood dares thy laws-- pro- phane thy laws-- pro- phane be mine ten-der pa- sion foo-ther of

cres *f* *fla.* *cres* *fla.*

Care comi Life's Choi - cest blef - - - - - fng Shield from del - - - - - pair Flutes do not de - ceive me ah ne - ver

leave me Still may my bo - somthy pow - er de - clare do not de - ceive me ah ne - ver leave me I c

Allegro Agitato *Sf* *Fl:* *Sf* *Flutes* *Sf*
 fol'd I'll brave all dan - - - - - ger to Ev' - ry fear a Stran - - - - - ger thy Sweet re - wards ch

Viola Bass/p Viola *Sf*

Love to gain then Let me com - bat not in vain but in my tri - umph share the

Sf *Sf* *Sf* *Sf* *Cres* *f*

Smiles, for which I dare. Re - fol'd I'll brave all dan - ger To Ev' - ry fear a

p *Fig.* *Fig.*

Stran-ger then in my tri-umph share thy Smiles for which I dare

sf sf cres p

sf sf Ad lib ff for

I dare thy Sweet re-wards oh Love to gain then let me com-bat not in

Allo! p

vain dare I bravely dare I bravely

f

dare

Lady Elinor

Andante

Hufb hufb fuch counfel do not give a Lo- vers name pro- fa- ning and can the heart de- ceit ad- vife where

sf *fuo*

migh- ty love is reign- ing

af- fec- tion foe to mean difguife can have no mo- tive

sf

m.v.

fuo

for de- ceit

Hufb hufb fuch counfel do not give a Lover's name pro- fa- ning and can the heart de-

- ceit ad- vife where mighty love is reign - - - ing where migh- ty love is reigning and can the heart de-

m.v.

sf m.v.

- - ceit advife where migh- ty Love is reign - - - ing

sf

fuo

Sung by Mr Kelly.

French tune 33

pia.
Violon^o
Basso

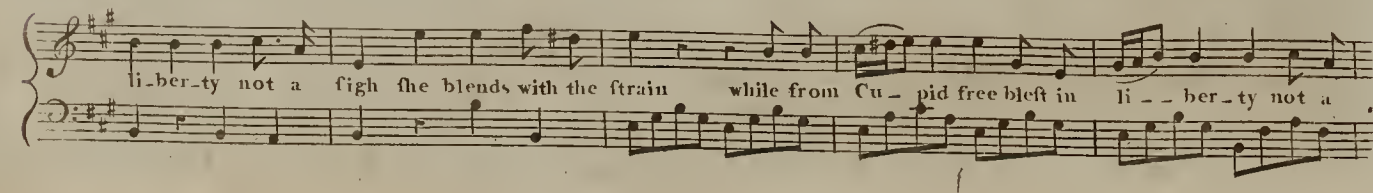
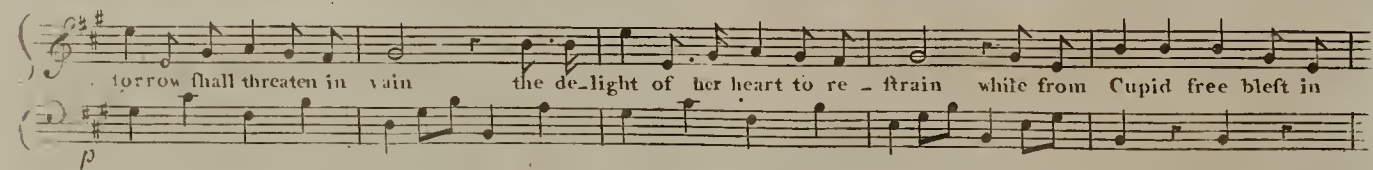
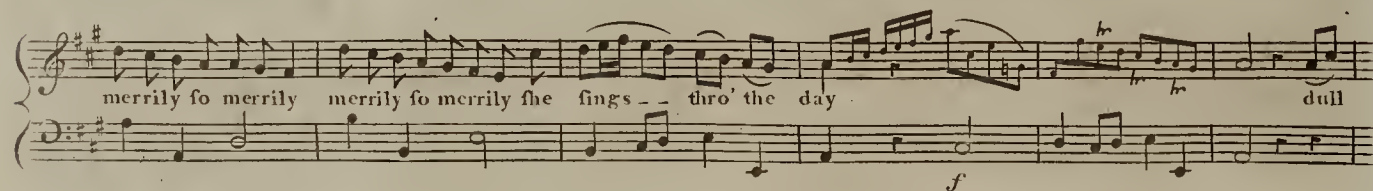
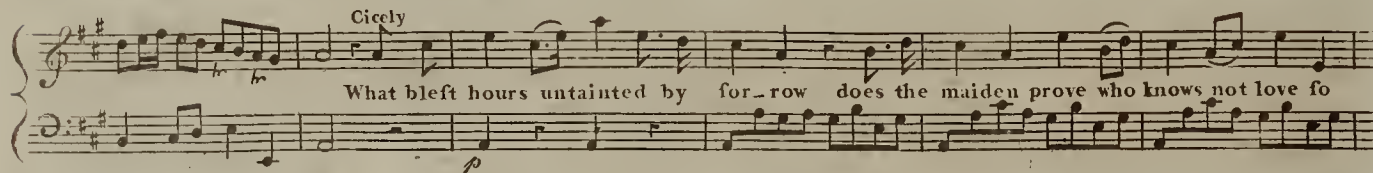
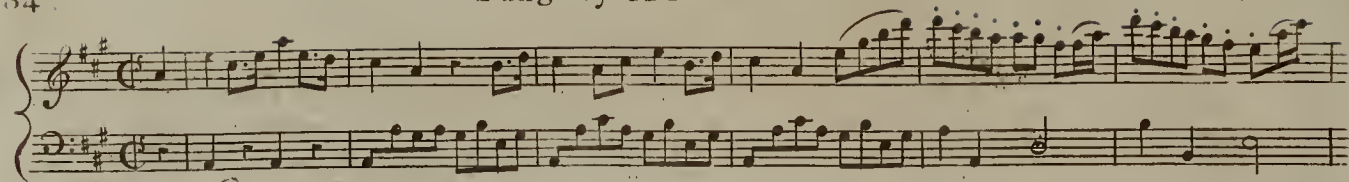
The time has from your Lordship's face made free to Steal each youthful Grace yet why should you des-pair yet why should you des-
pia *sf* *sf*

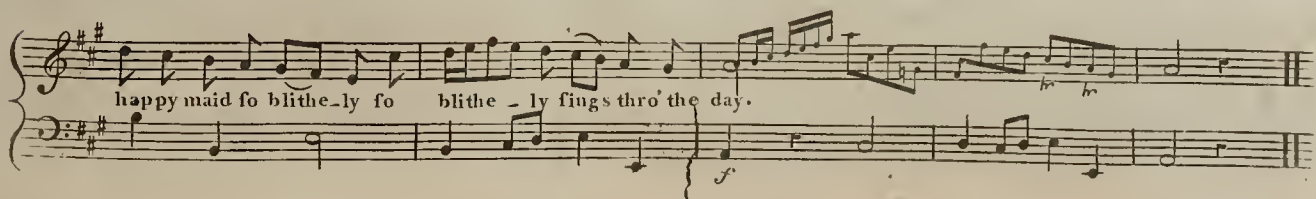
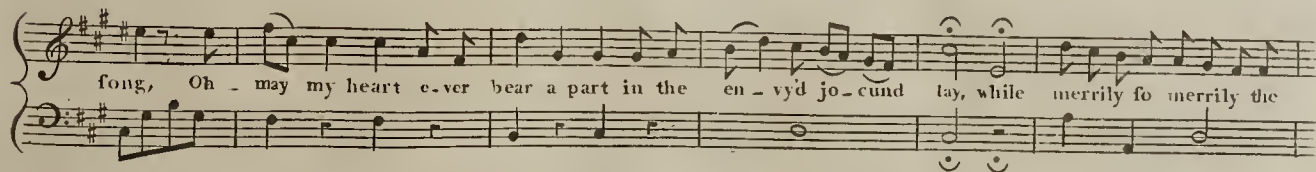
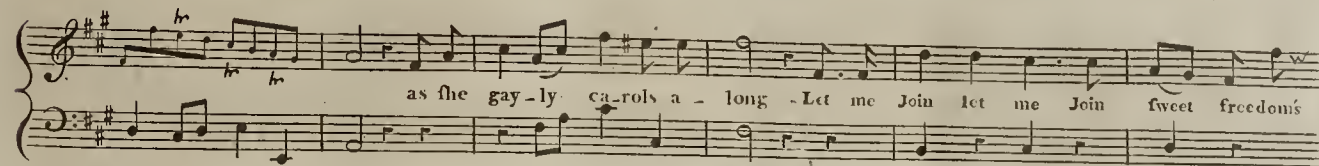
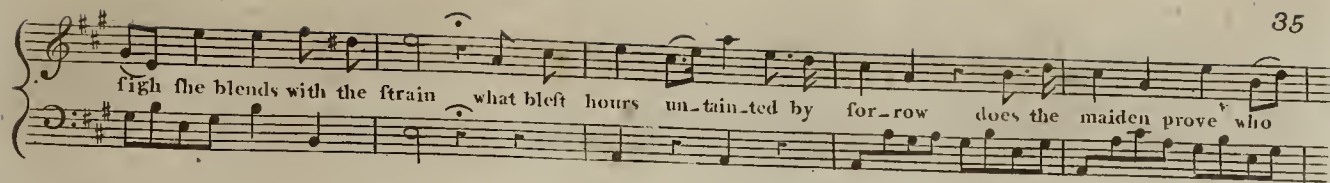
- pair? Old buits oft please the Connoisseurs to folks of taste perhaps like yours. - and that re-moves your care - and
for

that re-moves your care - - and that removes your care - - and that removes your care
for

'Tis true that silly Girls believe
In joys that youth alone can give
But why should you despair?
'Tis folly governs youth you know
And so far young you soon may grow
And that removes your care.

What e'er your faults, in person, mind.
However gross you chance to find
Yet why should you despair?
Of flattery you must buy advice
You're rich enough to pay the price
And that removes your care.





Sung by M^r. Banister Jun^r.French tune
Edward

Andante

Horns tutti Horns tutti

Now all in prepa -

- ration, for the nuptial ce - le - bration, each maiden on th' oc casion, feels her heart in pal - pi - ta - tion, 'tis

now a blush, and now a sigh, then trembling too she knows not why, while ev - ry lad with ex - pec - ta - tion,

ad lib: a tempo

finds his heart beat high, and all in pre - pa - ration, for the nuptial ce - le - bra - tion.

f

2
While swords and shields, are clashing,
Archers aiming, cudgels thrashing,
The ale to none denying,
Flaggons far and wide: supplying,
With tilters fencing, restlers boasting,
Bonfires blazing, oxen roasting,
And all the affairs flock around,
What pleasures now abound!

Now all & c.

SESTETTO. Sung by M^r Kelly, M^r Banister, jun^r, M^r Sedgwick,
M^{rs} Crouch, Miss Romanzini, and Signa Storage.

Storage

Allegretto

Violonc: *p* *f* *p*

Fl: *p*

Bassoon Fl. Bassoon

Horns *tutti*

Lady Elinor

By mutual Love de-lighted, Here fortune's fav'rites see, In Hymen's bonds u-ni-ted, how happy must they be!

Cicely

By mutual Love de-lighted, Here fortune's fav'rites see, In Hymen's bonds u-ni-ted, how happy must they be!

Ld Will

By mutual Love de-lighted, Here fortune's fav'rites see, In Hymen's bonds u-ni-ted, how happy must they be!

Violc: *p*

Adela Edward

Whom can they mean? not me, nor me, Ladies and Gentlemen I thank you for

p *sf*

Charles

me What grace! what an air! A face so fair.

L. Will:

cres

Cicely
Born to command! the Hap-py pair! Born to com-mand! the Hap-py pair.

Charles
Born to command! the Hap-py pair! Born to com-mand! the Hap-py pair.

cres f p f dim

Lady Elin:

By mutual Love delighted here fortune's fav'rites see, In hymens bonds u-ni-ted how happy must they be!

Cicely
By mutual Love delighted here fortune's fav'rites see, In hymens bonds u-ni-ted how happy must they be!

L. Will
By mutual Love delighted here fortune's fav'rites see, In hymens bonds u-ni-ted how happy must they be!

f Violonc p tutti f

Edward Adela

E-gad the joke we'll humour, with all my heart say, I Who for success can do more than ev'ry chance to try.

p sf

Charles Her courage falters, Mark her eyes, See from her cheek the colour flies, A-las poor Girl!

Cicely

Edward pity her distress, Yet mischief says we can't do less, You tremble courage come go on, Ah! me my boasted spi-rits.

Adelina

cresc. *f* dim

Allegro ma non troppo

gone, Alas why didst thou hapless Maid, by silly vanity be-tray'd, expose thy peace of mind to gain a prize thou

never canst ob-tain

Lady Elmore *Sotto voce*

Cicely *Sotto voce*

Ld William *Sotto voce*

Edward *Sotto voce*

Charles *Sotto voce*

Alas be-hold the fil-ly Maid, by pride and va-ni-ty be-tray'd, her peace of mind is lost to gain, a prize She

Alas be-hold the fil-ly Maid, by pride and va-ni-ty be-tray'd, her peace of mind is lost to gain, a prize She

Alas be-hold the fil-ly Maid, by pride and va-ni-ty be-tray'd, her peace of mind is lost to gain, a prize She

Alas be-hold the fil-ly Maid, by pride and va-ni-ty be-tray'd, her peace of mind is lost to gain, a prize She

Alas be-hold the fil-ly Maid, by pride and va-ni-ty be-tray'd, her peace of mind is lost to gain, a prize She

[illegible]

by pride and va-ni-ty be-tray'd. thy peace of mind is loft to gain a prize thou

Più Allegro

cres

41

ne - ver canst obtain. A-las why didst thou hapless Maid, by filly vanity be-tray'd, thy peace of mind is lost to
a prize She never can obtain. A-las be - hold the filly Maid, by pride & vanity be-tray'd, her peace of mind is lost to
a prize She never can obtain. A-las be - hold the filly Maid, by pride & vanity be-tray'd, her peace of mind is lost to
a prize She never can obtain. A-las be - hold the filly Maid, by pride & vanity be-tray'd, her peace of mind is lost to
a prize She never can obtain. A-las be - hold the filly Maid, by pride & vanity be-tray'd, her peace of mind is lost to
a prize She never can obtain. A-las be - hold the filly Maid, by pride & vanity be-tray'd, her peace of mind is lost to

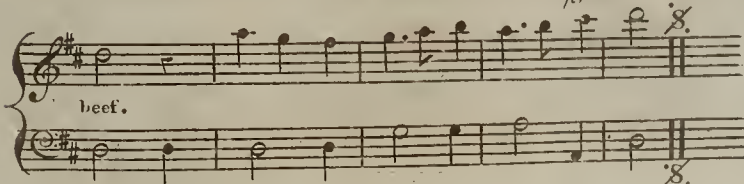
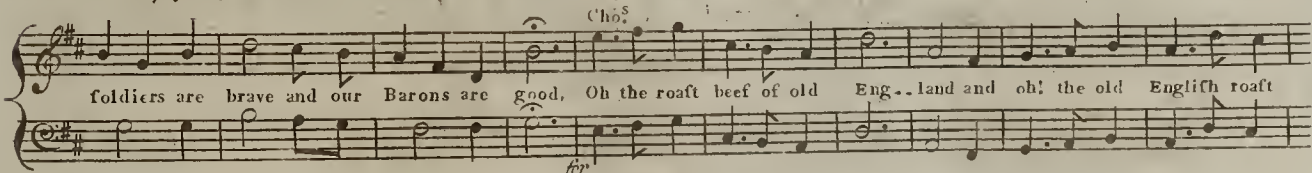
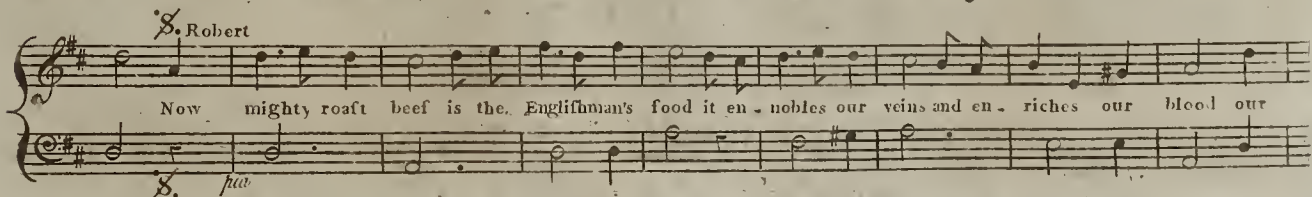
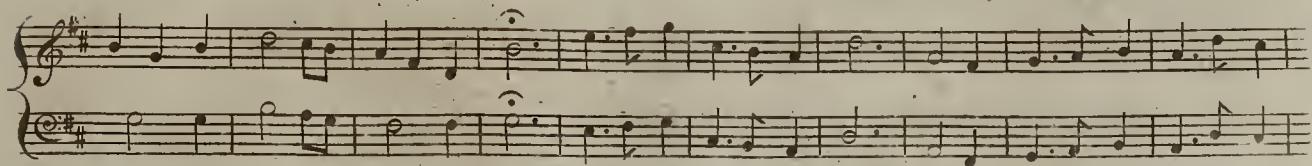
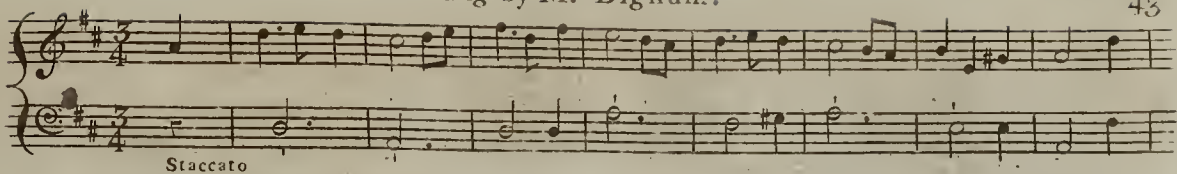
Più Allegro

cres

gain, a prize thou ne - ver canst ob - tain, no ne - ver, no ne - ver no ne - ver thou ne - ver canst ob -
gain, a prize She ne - ver can ob - tain, no ne - ver, no ne - ver no ne - ver She ne - ver can ob -
gain, a prize She ne - ver can ob - tain, no ne - ver, no ne - ver no ne - ver She ne - ver can ob -
gain, a prize She ne - ver can ob - tain, no ne - ver, no ne - ver no ne - ver She ne - ver can ob -
gain, a prize She ne - ver can ob - tain, no ne - ver, no ne - ver no ne - ver She ne - ver can ob -
gain, a prize She ne - ver can ob - tain, no ne - ver, no ne - ver no ne - ver She ne - ver can ob -

3 8 *f* *Pizz* *sf* *rit*

Allegro



Our Barons my Boys are robust stout and strong,
 And keep open House with good Cheer all-day long,
 Which make their plump tenants rejoice in this song
 Cho: Oh the roast beef &c.

Allegro ma non troppo

tutti f.

Lady Elin & Cicely, a 2.

Loves sweet voice to Hymen speaking breathing through the Dulcet flute lifting joy the accents seeking bids com-plain-ing care be

Chor: Trebles & Tenors

Viola

mute, high above dull sorrows level now the tide of joy display, Love and Hymen bid us revel bid us hail this hap-py Day.

Alto

High above dull sorrows level now the tide of joy display, Love and Hymen bid us revel bid us hail this hap-py Day.

Bass

High above dull sorrows level now the tide of joy display, Love and Hymen bid us revel bid us hail this hap-py Day.

for

L^d William

Let the vines enlivening treasure rising kiss the Goblets brim till we for ex-ult-ing pleasure

f^{ma}Chor^s Tenors

on the smiling fur-face swim, till we for ex-ult-ing pleasure on the smiling fur-face swim. Let the

p^ff^{ma}

Alto
Let the vines enliv'ning treasure ris'ing kifs the goblets brim Till we see ex-ult-ing plea-fure on the

tenor
Till we see ex-ult-ing plea-fure on the

Bass
Let the vines enliv'ning treasure ris'ing kifs the goblets brim Till we see ex-ult-ing plea-fure on the

Cicely
smil-ing sur-face swim While the merry bells resounding shall in pleasures chorus chime. While the

Carillon
smil-ing sur-face swim

piz
Fl:
smil-ing sur-face swim

Fl:
merry merry merry bells While the merry merry merry bells While the merry bells resounding shall in pleasures Chorus

Car:
chime

Cho^s Trebles & Tenors
While the merry bells resounding shall in pleasures chorus chime from the treu bling floor resounding let the varied dance be at

alto
While the merry bells resounding shall in pleasures chorus chime.

Bass
While the merry bells resounding shall in pleasures chorus chime.

While the merry bells re-sounding shall in pleasures chorus chime while the merry bells re-sounding shall in pleasures chorus chime from the trembling floor rebounding let the varied dance beat time.

While the merry bells re-sounding shall in pleasures chorus chime - - - - shall in pleasures chorus chime from the trembling floor rebounding let the varied dance beat time.

While the merry bells re-sounding shall in pleasures chorus chime while the merry bells re-sounding shall in pleasures chorus chime from the trembling floor rebounding let the varied dance beat time.

L^d Will. & Charles **Lady Elin & Cicely**

Loves sweet voice to Hymen speaking breathing through the dulcet flute. Lifting joy the accents seeking bids com-plain-ing care be

L^d Will. & Char. **Lady Elin & Cicely** **All 4**

mute. High above dull sorrows level. Now the tide of joy dis-play. Love and Hy-men bid us re-vel bid us hail this hap-py

Chorus

Day. While the merry bells re-sounding shall in pleasures chorus chime. From the trembling floor re-

While &c **From the trembling floor re-**

While the merry bells re-sounding shall in pleasures chorus chime. From the trembling floor re-

bounding let the varied dance beat time. High above dull forrows level now the tide of joy dis-play Love and Hymen bid us re-vel bid us hail this happy

day, bid us hail this happy day bid us hail this hap-py day this hap-py day this hap-py day.

Clari

day, bid us hail this happy day bid us hail this hap-py day this hap-py day this hap-py day.

Oboes

Viola μ

Charles

Where'er true valour can its pow'r dif- play There meeked pi

anxious still to blest, With jealous honor holds divi-ded sway And from a - - ven - - ging an - - ger fields dif-

1241:

(res

p

Cres

There jealous honor holds divided sway And from avenging anger shields distress And from avenging anger

shields dis-tress. These jealous honor holds divided sway, And from a ven-geance on

shields dis- tress

Ne'er shall the sword of honor dare in- vade, The spell bound

for *mf* *pu*

spot where pity drops a tear For where mis- fortune casts her sacred shade, There deepest injuries must dis- ap- pear. Ne'er

Bat *for* *pu* *Cres*

shall the sword of honor dare in- vade, The spell bound spot where pity drops a tear, For where mis- for- tune casts her sacred

pu *Cres* *mf* *pu* *Oboe*

shade There deepest injuries must disap- pear. There deepest injuries must dis- ap- pear

Oboe *mf* *for* *mf*

must dis- ap- pear.

for

Rondo

Sung by Signa Storace.

Martini

Oboe

Brillante

Adela

Segue

Segue

Flute

Love from the heart all its danger concealing Reason they say the fond spell can re-move;

bliss kindly stealing still the delusion so sweet may I prove for should you betray me your falsehood per-

ceiving too well do I love you the peril to shun so if you must cheat me still further de-ciev-ing oh

blinded by hope to the last lead me on oh blind-ed by hope to the last lead me on.

Love from the heart all its dan-ger con-veal-ing Rea-son they say the fond spell can re-move but should you be-

tray me your falshood per-ciev-ing too well do I love you the pe-til to thum so if you must cheat me to the

laft lead me on Love from the heart all its dan-ger con-veal-ing rea-son they say the fond

for *piao.*

spell can re-move the fond spell can re-move the fond spell can re-move they say can re-

st *for*

-move the spell can re-move.

Andantino

mf *sf* *flut.* *Sarti* *Viol* *Horns*

Lady Elinor, *mf* *sf*

Dan-gers unknown im-pend-ing doubt mul-ti-ples my fears E^d. William

Viol *flut.* *Law-rels my steps at-tend-ing shall*

ful

Thus in sus-pense to leave thee. *To*

spring from beautys tears. *Thinkt thou I can de-ceive thee.*

leave thee. *ad lib.*

To leave thee. *Dan-gers un-known im-pending.* *and must we bid a-*

Laurels my steps at-tending my steps at-tending. *and must we bid a-*

sf ad lib.

A tempo

- dieu! Say wilt thou still prove true, and must we bid a - dieu! Thus in suf-pence to.

- dieu! Say wilt thou still prove true, and must we bid a - dieu! this in suf-pence to leave thee

A Tempo

leave thee. Yes I will still prove. to leave thee. Dan - gers un known im -

Say wilt thou still prove. true. to leave thee.

Flutes *sf*

Horns *ad lib*

A tempo

- pending unknown im-pending. And must we bid a - dieu! say wilt thou still prove true and must we bid a - dieu! And

Laurels my steps at tending. And must we bid a - dieu! say wilt thou still prove true and must we bid a - dieu! And

ad lib

A tempo

must we bid a - dieu! and must we bid a - dieu!

must we bid a - dieu! and must we bid a - dieu!

sf *A tempo*

Sung by Mrs Crouch.

Sarti

f Allegro *p* *f* *p* *f* *p*

f

(Lady Elinor)

oboes

Dread pa - rent of def - pair

thou ty - rant of my mind thou ty - rant of my mind who

ling - ring seemst to spare to point the worst be - hind to point the worst be -

sf *p* *mf*

hind to point

sf *p*

to point the worst be hind At once compleat my

woe -- dis-play thy ills in store Ah quick-ly strike the blow 'Tis all that I im-

plore -- viol- 'Tis all that I 'Tis all that I im-

plore... 'tis all that I im-plore,

for pua for pua for pua for pua FP for

Dread Pa- rent of des-pair thou ty-rant of my

mind thou ty-rant of my mind. who ling-ring seem't to

for pua for pua for pua

oboes

I pray to point the worst be hind. at once com-pleat my woe. dis.
 play thy ills in store Ah quick.ly strike the blow 'Tis all that I im-plore.
 'Tis all that I 'Tis all that I im-plore 'Tis
 all that I im-plore. 'Tis all that I im-plore.
 for hua for hua for

Allegretto

Cicely

From high birth and all its

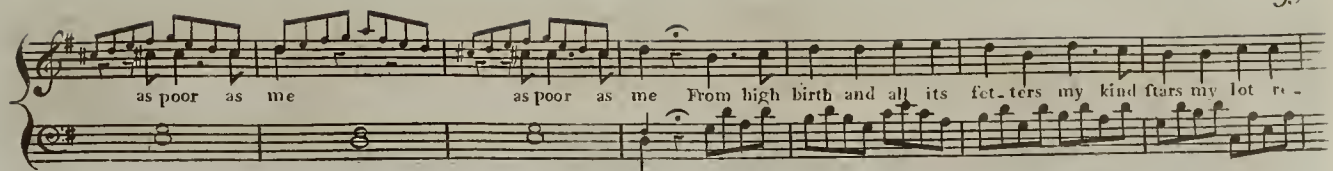
fel - ters my kind stars my lot re - move my kind stars my lot re - move. I shall en - vy not my het - ters give me

Fl:

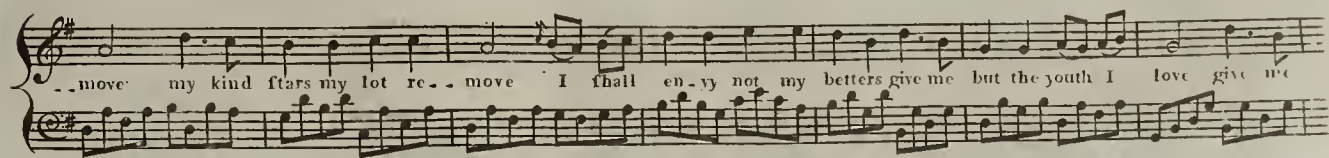
but the youth I love oh give but the youth I love oh give but the youth I love. Love the ri - ches.

Viola

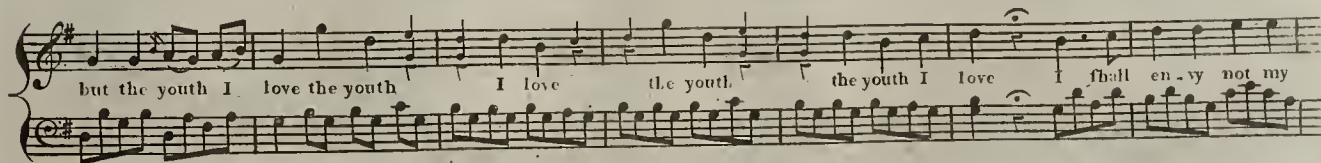
of the poor a prize that wealth can ne'er pro - cure! my rich mis - tress said would be, just as poor as Cl - ce - ly



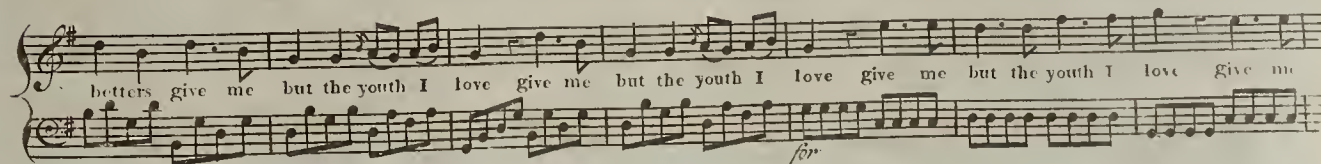
as poor as me as poor as me From high birth and all its fet-ters my kind stars my lot re-



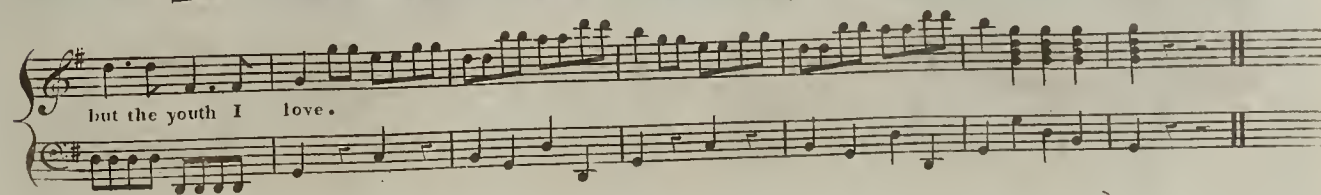
move my kind stars my lot re-move I shall en-vy not my betters give me but the youth I love give me



but the youth I love the youth I love the youth I love I shall en-vy not my



betters give me but the youth I love give me but the youth I love give me but the youth I love give me
for



but the youth I love.

Sung by Mrs Crouch & Signa Storace.

60

Sung by M^{rs} Crouch & Sigra Storace.

Adela

Allegro

Be - gone I dis - charge you, a - way from my fight a - way from my fight in my

dim. *fla*

Lady Elinor

pre - ference ap - pear never af - ter this night, no, no, no, no, no, no, never af - ter this night your Ladyships orders with

mf

Vio

grief I o - - bey, yet e're I de - part a few words may I say, yet e're I de - part a few words may I say

Adela

I'll try to keep my pas - sion under, I'll try to keep my pas - sion under, and treat the flirt with fi - lent

Lady Elinor

she tries to keep her pas - sion under, and treat poor me with fi - lent

pp

corn.

pridee now this wrath af - fairs, tell me madam why the

corn.

you're too poor to move my rage how the faucy creature stares,

sf

sf

sf

sf

airs, tell me madam why these airs, tho' pride and folly should intrude, they can't good breeding pain, their
how the fau-cy creature stares, tho' pride and folly should intrude, they can't good breeding pain, their

sf *mf* *f* *p* *sf*

filly jests so bold and rude, raise laughter and disdain, of rank and e-du-cation, what wretched
filly jests so bold and rude, raise laughter and disdain, of rank and e-du-cation, what wretched i-mi-tation

i-mi-tation, contempt must sure befall you, you vain what shall I call you, you vain what shall I
contempt must sure befall you, you vain what shall I call you, you vain what shall I

cres *il* *f* *ad lib;*

call you.

prithee now this wrath as-suage,

call you.

you're too poor to move my rage,

how the

p *f* *a tempo*

p

sf

sf

tell me madam why these airs, tho' pride and folly should intrude, they can't good breeding
 faicy creature stares, tell me madam why these airs, tho' pride and folly should intrude, they can't good breeding
 pain, their filly jests so bold and rude, raise laughter and disdain, of rank and education, what
 pain, their filly jests so bold and rude, raise laughter and disdain, of rank and education, what
 wretched i-mi-tation, contempt must sure be-fall you, you vain what shall I call you, you
 -cation, what wretched i-mi-tation, contempt must sure be-fall you, you vain what shall I call you, you
 vain what shall I call you, tho' at scolding so a-ler-t, I fan-cy
 vain what shall I call you, tho' at scolding so a-ler-t tho' at scolding so a-ler-t, the fan-cys
 ad lib: A Tempo

Piu All^o

63

now the's real - ly hurt, tho' pride and fol - ly shoud in - trude, they can't they can't good breed - ing

now I'm real - ly hurt, tho' pride and fol - ly shoud in - trude, they can't they can't good breed - ing

Piu All^o *f* *ma* *sf*

pain. tho' pride and fol - ly shoud in - trude, they can't, they can't, good breeding pain, they can't they

pain, tho' pride and fol - ly shoud in - trude, they can't, they can't, good breeding pain, they can't they

f *ma* *sf* *f*

can't, good breeding pain, they can't, they can't, good breed - ing pain, they can't, they can't good breeding

can't, good breeding pain, they can't, they can't, good breed - ing pain, they can't, they can't good breeding

f *f* *f*

pain.

pain.

Sung by Mr. Kelly.

L. Storace
WilliamLargo
Maestoso

Spirit,

Spirit, Spirit of my fainting Sire, With success my Soul inspire,

Trump

deeds of glo-ry done by thee, deeds of glo-ry done by thee, In mem'ry's mir-ror now I see. Let the bright examples raise,

Allegro

raise raise raise valors purest bright-est blaze, Till the prowess of my Arm, the eye of fickle conquest charls, And

fame shall when the battle's won, And fame shall when the battle's won, de-clare de-clare de-clare

Trump

That I am all thy Son, And fame shall when Little's
 won, de-claré that I am all thy Son. Spirit Spirit

Spirit of my fainted Sire With success my Soul inspire *Alto Ad sai* Th' in spi-ration now I

feel The ardent glow of patriot zeal, Brighter prospects now a-rise the voice of conquest rends the skies, brighter prof-

pects brighter prospects now a-rise The voice of

Conquest rends the skies, The voice of conquest rends the skies.

Round

Sung by Mr Dignum, Mr Williams, and Mr Suett.

Purcell

1 As now we're met and a Jol - - ly fet, A Fig for Sack or Sher - ry, Our Ale we'll drink & our
 2 As now we're met and a Jol - - ly fet, A Fig for Sack or Sher - ry, Our Ale we'll drink & our
 3 merry my hearts merry my Boys merry my sprights merry merry we'll tinge a high down der - ry, The Ba-ron him self knows

after the Round

1 Cans we'll clink, and we'll be wen-de-rous mer-ry.
 2 Merry my hearts merry my Boys merry my boys merry my sprights
 3 Cans we'll clink, and we'll be wen-de-rous mer-ry.
 1 Merry my hearts merry my Boys merry my boys merry my sprights.
 Merry my hearts merry my Boys merry my boys merry my sprights

Merry merry merry merry merry merry mer-ry, The Ba-ron him self knows no such joys we're now so wonderful mer-ry.
 Merry merry merry merry merry merry mer-ry, Our Ale we'll Drink and our Cans we'll clink and we'll be wonderful mer-ry.
 Merry merry merry merry merry merry mer-ry, Our Ale we'll Drink and our Cans we'll clink and we'll be wonderful mer-ry.

FINALE.

Storage
From Vive les fillettes

67

Allegretto

banish'd Ills of here-to-fore, At happy distance view-ing, Of the past we'll think no more, While fu-ture bliss pur-sue-ing

Chorus

Treble & Tenors

Alto

Bass

The banish'd Ills of heretofore, At hap-py distance view-ing, Of the past we'll think no more, While future bliss pur-sue-ing,

The banish'd Ills of heretofore, At hap-py distance view-ing, Of the past we'll think no more, While future bliss pur-sue-ing.

Cicely and Charles a 2

Chorus

While engag'd in pleasures chase, Pray ne-ver look be-hind ye; Back if you should turn your face, Mis-fortune's dust may blind ye, The

banish'd Ills of here-to-fore, At hap-py distance view-ing, Of the past we'll think no more, While fu-ture blifs pur-sueing,

banish'd Ills of here-to-fore, At hap-py distance view-ing, Of the past we'll think no more, While fu-ture blifs pur-sueing,

banish'd Ills of here-to-fore, At hap-py distance view-ing, Of the past we'll think no more, While fu-ture blifs pur-sueing,

Lady Elinor

Ed. Will: Here let the no-ble wed-ded pair, A les-son take from hum-ble life, Nor in the La-dy

Here let the no-ble wed-ded pair, A les-son take from hum-ble life, Nor

Viola

and the Lord, for-get the hus-band and the wife, and the wife, neer shall the ex-am-ple us re-

in the La-dy and the Lord, for-get the hus-band and the wife, neer shall the ex-am-ple us re-

ad Lib.

-prove Whose proud-est boast shall be our love, no no no no no no, Whose proud-est boast shall be our love no no. The

-prove Whose proud-est boast shall be our love, . . . nononn no, Whose proud-est boast shall be our love no no. The

banish'd Ills of here-to-fore At happy distance viewing, Of the past we'll think no more While fu-ture blifs pur-sue-ing The

banish'd Ills of here-to-fore At happy distance viewing, Of the past we'll think no more While fu-ture blifs pur-sue-ing

banish'd Ills of here-to-fore At happy distance viewing, Of the past we'll think no more, While fu-ture blifs pur-sue-ing.

banish'd Ills of here-to-fore At happy distance viewing, Of the past we'll think no more, While fu-ture blifs pur-sue-ing.

banish'd Ills of here-to-fore At happy distance viewing, Of the past we'll think no more, While fu-ture blifs pur-sue-ing.

Lady Elinor, Cicely, and Adela a 3

The pre-sent hour is e-ver rea-dy to as-sure a smiling face,

Ld William, Robert, and Charles a 3

If to wis-dom's coun-cils free-dy plea-tures pre-cepts shall em-brace. If to

Lady Elinor
Cicely and Adela

wisdoms coun-cils stea-dy plea-sure's pre-cepts you'll em-brace, pleasures precepts, pleasure's

wisdoms coun-cils stea-dy plea-sure's pre-cepts you'll em-brace, pleasures precepts, pleasure's

Robert
Charles
If to wis-doms coun-cils stea-dy plea-sure's precepts you'll embrace, pleasure's precepts, pleasure's precepts,

If to wis-doms coun-cils stea-dy pleasure's precepts you'll embrace, pleasure's precepts, pleasure's precepts,

pre-cepts you'll em-brace, Edward No my Edward's part

you'll em-brace, Tho' no more I am a Lord give my Love but this reward Rank and Title I'll for go

you'll em-brace,

you'll em-brace,

for
Prim: Voices The banish'd Ills of here-to-fore, At happy distance viewing, Of the past we'll think no more, While fu-ture bliss pur-sue-ing The

The banish'd Ills of here-to-fore, At happy distance viewing, Of the past we'll think no more, While fu-ture bliss pur-sue-ing

Prim: Voices The banish'd Ills of here-to-fore, At happy distance viewing, Of the past we'll think no more, While fu-ture bliss pur-sue-ing

banish'd ills of here-to-fore At hap-py distance view-ing, Of the past we'll think no more, While fu-ture blis pur-sue-ing, The

banish'd ills of here-to-fore At happy distance view-ing, Of the past we'll think no more, While fu-ture blifs pur-sue-ing,

banish'd &c.

banish'd ills of here-to-fore At happy distance view-ing Of the past we'll think no more, While fu-ture blifs pur-sue-ing,

for

Soprano

Of the past we'll think no more, we'll think no more, While future bliss pur - sue - ing, Of the past we'll think no

Tenors

Of the past we'll think no more, we'll think no more, While future bliss pur - sue - ing Of the past we'll think no

Basses

Of the past we'll think no more, we'll think no more, While future bliss pur - sue - ing Of the past we'll think no

more, we'll think no more we'll think no more, while future blifs pur..fueing of the past we'll think no more, of the past we'll think no
 more, &c.

more, we'll think no more we'll think no more, while fu-ture blifs pur..fueing of the past we'll think no more, of the past we'll think no
 more &c.

Principal Voices

more, The banish'd Ills of heretofore, At happy distance view-ing Of the past we'll think no more, While fu-ture blifs pur..fue-ing,

more, &c.

more, The banish'd Ills of heretofore At happy distance view-ing Of the past we'll think no more While fu-ture blifs pur..fue-ing,

more, &c. *fin*

Of the past we'll think no more, While future blifs pur..fue...ing.

pur..fue...ing.

Of the past we'll think no more, While future blifs pur..fue...ing.

Of &c.

pur..fue...ing.

Fine

NEW SPAIN

() OR
Love in Mexico
()
(an Opera)

AS PERFORMED AT THE
THEATRE ROYAL IN THE HAYMARKET,
The Music entirely New,

COMPOSED & ADAPTED for the HARPSICORD, PIANO-FORTE or VIOLIN

BY
Doctor Arnold

Organist & Composer to His Majesty.

Op. XXVII.

Entered at Stationers Hall.

Part 6

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The Battle of Hexham O. 10. 6 Enraged Musician . . . O. 5. 0 Inkle and Yarrico . . . O. 10. 6 Siege of Corz

1 s d
O. 10. 6

A

OVERTURE

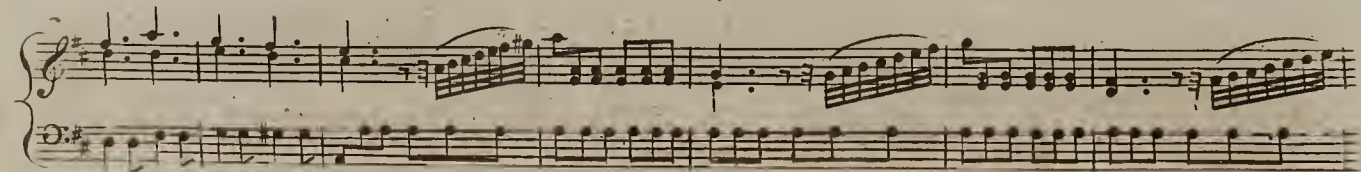
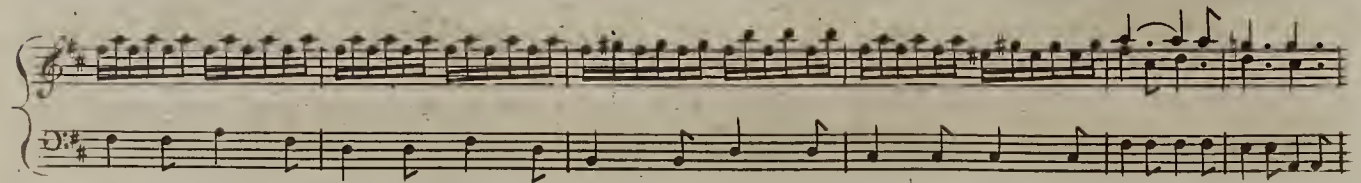
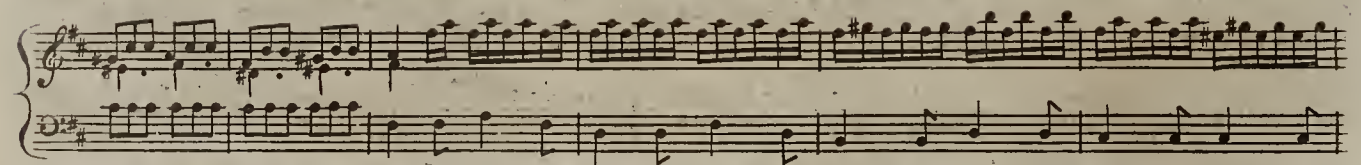
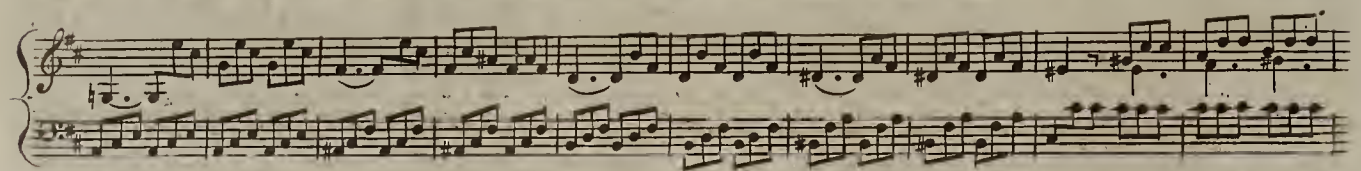
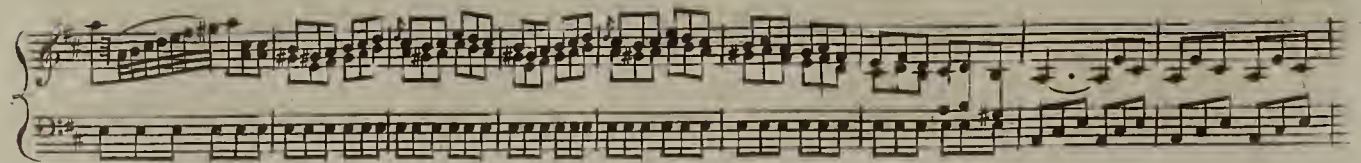
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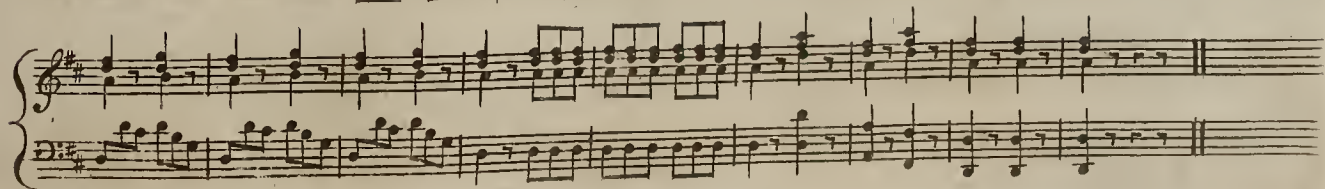
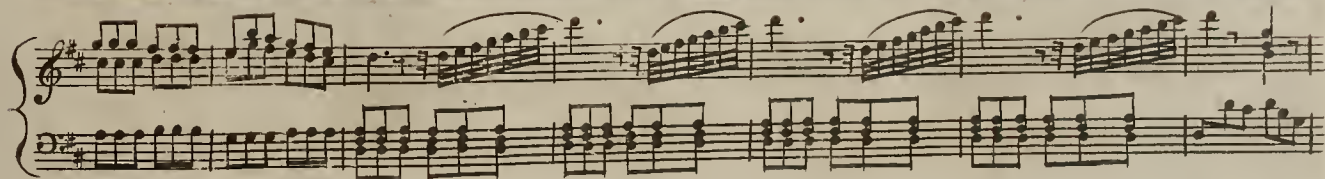
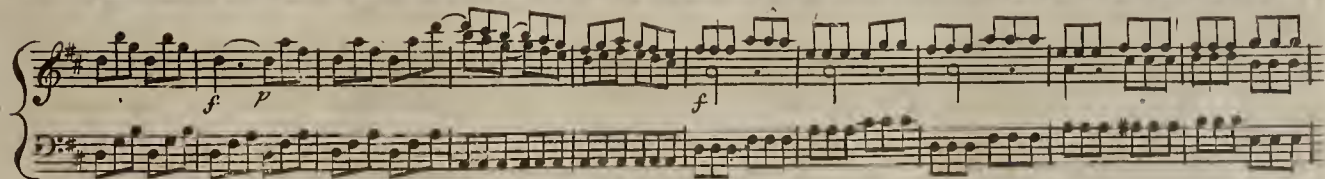
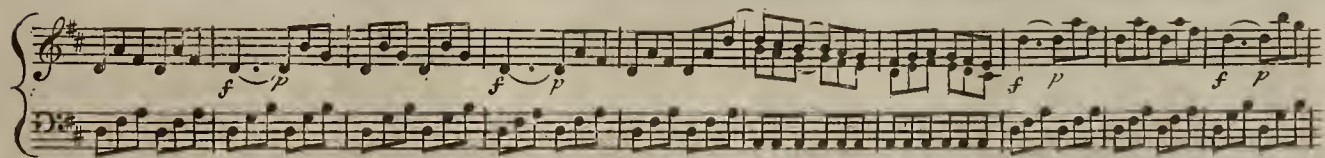
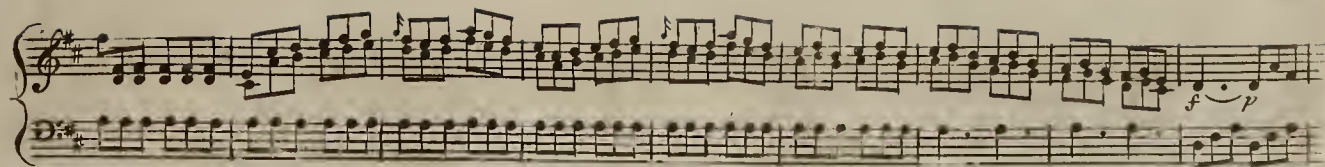
To the Opera of NEW SPAIN, or LOVE IN MEXICO

Adapted for the HARPSICHORD or PIANO FORTE

Allegro

The musical score is written for Harpsichord or Piano Forte and consists of four systems of music. Each system has a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Allegro'. The first system shows a lively melody in the treble and a rhythmic accompaniment in the bass. The second system continues the melody with some trills and grace notes. The third system features a more complex texture with chords and a steady bass line. The fourth system concludes with a final flourish in the treble and a sustained bass line. Dynamics like 'f' (forte) and 'p' (piano) are indicated in the third system.





Andante

Horns and Bassoons

Solo Flute

This section of the score is marked 'Andante' and is in 3/4 time with a key signature of one sharp (F#). It features a woodwind ensemble consisting of Horns and Bassoons, and a Solo Flute. The woodwinds play a rhythmic pattern of eighth and sixteenth notes, while the Solo Flute has a more melodic line with some grace notes.

Horns and Bassoons

This section is for the Horns and Bassoons, continuing the 'Andante' tempo. It features a complex, fast-moving melodic line in the upper staff, with the lower staff providing harmonic support. The key signature remains one sharp (F#).

Allegro

f **p** **f**

This section is marked 'Allegro' and is in 6/8 time with a key signature of one sharp (F#). It features a piano (p) and forte (f) dynamic range. The music is characterized by rapid sixteenth-note passages in both the upper and lower staves.

This section continues the 'Allegro' tempo and 6/8 time signature. It features a fast, rhythmic melody in the upper staff, with the lower staff providing a steady accompaniment. The key signature remains one sharp (F#).

This page contains a handwritten musical score, page 5, featuring six systems of staves. The notation is in treble and bass clefs, with a key signature of one sharp (F#). The music includes various note values, rests, and dynamic markings such as *f* and *p*. The score is written in a fluid, handwritten style on aged paper.

The first system consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp. It contains a series of eighth and sixteenth notes, followed by a rest and then a series of quarter notes. The lower staff begins with a bass clef and a key signature of one sharp. It contains a series of eighth and sixteenth notes, followed by a rest and then a series of quarter notes.

The second system consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp. It contains a series of eighth and sixteenth notes, followed by a rest and then a series of quarter notes. The lower staff begins with a bass clef and a key signature of one sharp. It contains a series of eighth and sixteenth notes, followed by a rest and then a series of quarter notes.

The third system consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp. It contains a series of eighth and sixteenth notes, followed by a rest and then a series of quarter notes. The lower staff begins with a bass clef and a key signature of one sharp. It contains a series of eighth and sixteenth notes, followed by a rest and then a series of quarter notes.

The fourth system consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp. It contains a series of eighth and sixteenth notes, followed by a rest and then a series of quarter notes. The lower staff begins with a bass clef and a key signature of one sharp. It contains a series of eighth and sixteenth notes, followed by a rest and then a series of quarter notes.

The fifth system consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp. It contains a series of eighth and sixteenth notes, followed by a rest and then a series of quarter notes. The lower staff begins with a bass clef and a key signature of one sharp. It contains a series of eighth and sixteenth notes, followed by a rest and then a series of quarter notes.

The sixth system consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp. It contains a series of eighth and sixteenth notes, followed by a rest and then a series of quarter notes. The lower staff begins with a bass clef and a key signature of one sharp. It contains a series of eighth and sixteenth notes, followed by a rest and then a series of quarter notes.

This page contains a handwritten musical score, likely for a multi-instrument ensemble or a large choir. The score is organized into six systems, each consisting of two staves. The notation is dense and complex, featuring a variety of note values, rests, and dynamic markings. The first system begins with a treble clef and a key signature of one sharp (F#). The notation includes many sixteenth and thirty-second notes, suggesting a fast tempo. The second system continues the melodic and harmonic development. The third system introduces a bass clef for the lower staff, while the upper staff remains in treble clef. The fourth system shows a more varied rhythmic pattern with some longer note values. The fifth system features a mix of treble and bass clefs. The sixth system concludes the page with a double bar line and repeat signs. The handwriting is clear and consistent throughout the page.

Sung by M^{rs} Goodall

7

Moderato

S. Leonora

With many a sad in-trusive doubt oppress as the pale maiden eyes her plighted

youth with many a sad in-trusive doubt oppress as the pale maiden eyes her

plighted youth while threatening absence chills the glowing breast let pitying

love inspire this holy truth while, truth.

1st time 2nd time

The tractless climes to part them interfere
Still heart to heart shall beat as fondly true

2 As when blest bosoms form that sole barrier
Which mutual passions labor to subdue

Sung by M^r Waterhouse

Andante

First system of the musical score. The piano part is in the lower register, and the oboe part is in the upper register. Dynamics include *F* (forte), *p* (piano), and *rf* (riformando). The tempo is marked *Andante*.

Second system of the musical score. The vocal part enters with the lyrics "Don Garcias". The piano part continues. Dynamics include *F* and *p*.

Don Garcias
Now Cynthia rode in silver car the heavens were

Third system of the musical score. The vocal part continues with the lyrics "clad in milder blue now silence watch'd the winking star watch'd with secretly to lovers true now silence". The piano part continues. Dynamics include *F* and *p*.

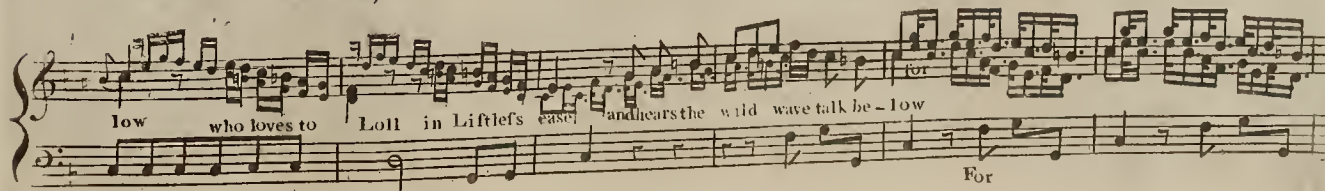
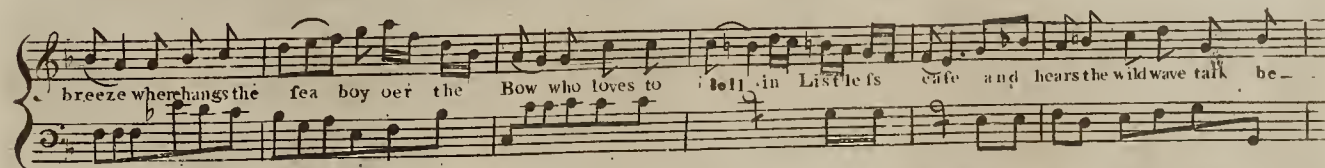
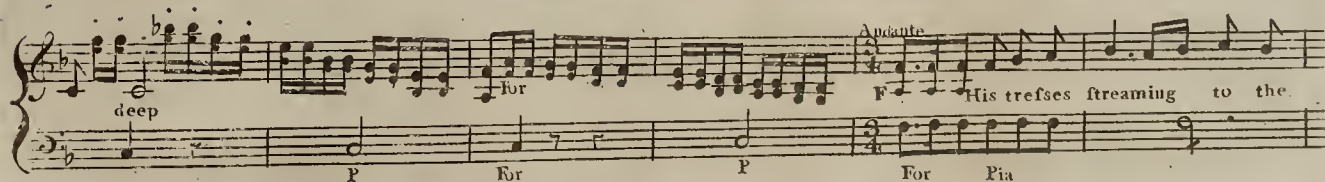
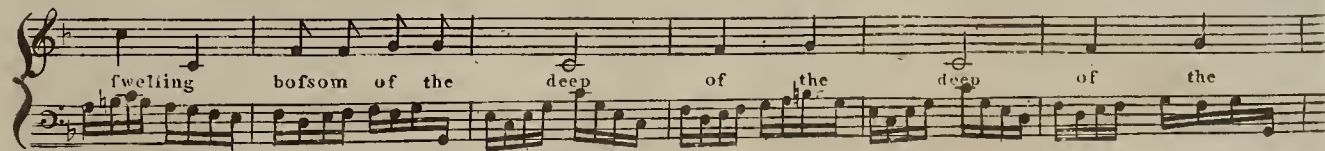
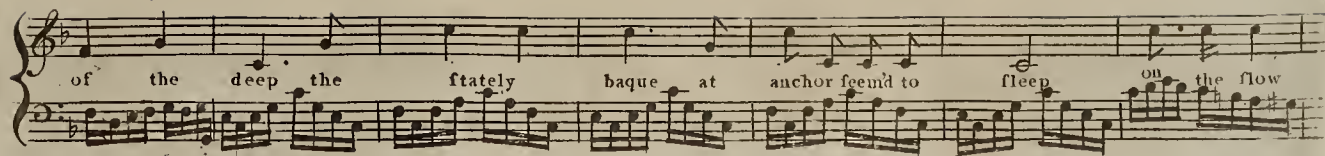
clad in milder blue now silence watch'd the winking star watch'd with secretly to lovers true now silence

Fourth system of the musical score. The vocal part continues with the lyrics "watch'd the winking star with secretly to lovers true". The piano part continues. Dynamics include *F* and *p*.

watch'd the winking star with secretly to lovers true The

Fifth system of the musical score. The tempo is marked *a little faster*. The vocal part continues with the lyrics "stately barque at anchor seem'd to sleep on the flow swelling". The piano part continues. Dynamics include *p*.

a little faster
stately barque at anchor seem'd to sleep on the flow swelling



who Starts per chance to view the pen - - - dent Sail as - - flapping loud

F P FP FP FP FP

as flapping loud it chides the intruding gale the in - - - truding

F *Sym* FP

gale - - - - - For my fair one's

For P

faithfull steps I hear I pause up - - - on the Grey sands flope each tardy

b I

hour sees lacy fear In-vade the Glow of fickning hope each tar dy hour sees lacy

for invade the glow of fickning hope Till the fad

dawn of unpropitious day behold the bosoms last fond doubt decay till the fad dawn of unpropitious day behold the

bosoms last fond hopes de- cay

pp rf P rf P

Sung by M^r. Bannister

Andante

The first system of the piano accompaniment, marked 'Andante'. It features a treble and bass staff in G major (one sharp) and 3/4 time. The music begins with a forte (f) dynamic and consists of flowing sixteenth and thirty-second note patterns in both hands.

The first system of the vocal melody, marked 'Alckmonack' above the staff. The lyrics are: "I have lost her, I have lost her, full weary is my". The melody is in G major and 3/4 time, with a forte (f) dynamic. The piano accompaniment continues with a steady eighth-note bass line.

The second system of the vocal melody. The lyrics are: "heart, yet seeks in vain an object of re- pose; I have lost her, I have lost her, the". The melody continues with a forte (f) dynamic. The piano accompaniment features a steady eighth-note bass line.

The third system of the vocal melody. The lyrics are: "Sun, which saw us part, shall never see the pe-riod of my woes; the Sun, which saw us". The melody continues with a forte (f) dynamic. The piano accompaniment features a steady eighth-note bass line.

The fourth system of the vocal melody. The lyrics are: "part, shall never see the. period of my woes - the pe - ri - od of my woes of my". The melody concludes with a forte (f) dynamic. The piano accompaniment features a steady eighth-note bass line.

Lugati

woes, of my woes. *f* Time tries in vain to bid my

fp

Sorrows rest, or fill the cheerless void the cheerless void with - in my breast;

7 8

Time tries in vain to bid my Sorrows rest, or fill the cheerless void fill the

f *p* \sharp

void with - in my breast. or fill the cheerless void fill the void with - in my breast.

8. 8.

TRIO. Sung by M^r. Davies, M^r. Waterhouse, and M^r. Bannister.

Moderato

Violins

Oboes

Viola

f

Don Juan

Three Pilgrims, three Pilgrims, at Love's sacred Shrine we bow

Don Garcias

Three Pilgrims, three Pilgrims, at Love's sacred Shrine we bow

Alkmonook

Three Pilgrims, three Pilgrims, at Love's sacred Shrine we bow

bow, with ho-ly Zeal the fervent Vow, the fervent Vow, mark'd by the

bow, and breathe with ho-ly Zeal the fervent Vow, the fervent Vow, mark'd by the

bow, and breathe and breathe with ho-ly Zeal the fervent Vow, the fervent Vow, mark'd by the

f *p*

Mein enwrap the Sigh the Sigh of fire Sen - ses sub - dued - - and pu - ri - fied de - sire

Mein enwrap the Sigh the Sigh of fire Sen - ses sub - dued - - and pu - ri - fied de - sire and

Mein enwrap the Sigh the Sigh of fire and pu - ri - fied de - sire

Sen - ses sub - dued - - and

pu - ri - fied de - sire and pu - ri - fied de - sire Sen - ses sub - dued - - and

and pu - ri - fied de - sire and pu - ri - fied de - sire sub - dued - - and

pu - ri - fied de - sire Senses subdued Senses sub - dued - - - - and purified desire and puri -

pu - ri - fied de - sire Senses subdued Senses sub - dued - - - - and purified desire and puri -

pu - ri - fied de - sire Senses subdued Senses sub - dued - - - - and purified desire and puri -

-fied de - - sire. Nor mean - ly.
 -fied de - - sire. Nor mean - ly
 -fied de - - sire. Nor mean - ly

Guerdon'd who shall these at - tain by musing on the heav'n they seek, perhaps, in vain. nor
 Guerdon'd who shall these at - tain by musing on the heav'n they seek, perhaps, in vain. nor
 Guerdon'd who shall these at - tain by musing on the heav'n they seek, perhaps, in vain. nor

mean - ly Guerdon'd who shall these attain, by musing on the heav'n they seek they seek, perhaps, in vain. Three
 meanly Guerdon'd who shall these attain, by musing on the heav'n they seek they seek, perhaps, in vain. Three
 meanly Guerdon'd who shall these attain, by musing on the heav'n they seek they seek, perhaps, in vain. Three

Pilgrims, three Pilgrims, at Love's fa-cred Shrine we bow, three Pilgrims, at Love's

Pilgrims, three Pilgrims, at Love's fa-cred Shrine we bow, three Pilgrims, at Love's

Pilgrims, three Pilgrims, at Love's fa-cred Shrine we bow, three Pilgrims, at Love's

fa-cred Shrine we bow, with ho--ly Zeal, the fervent

fa-cred Shrine we bow, and breathe, with ho--ly Zeal, the fervent

fa-cred Shrine we bow, and breathe, and breathe, with ho--ly Zeal, the fervent

Vow, the fervent Vow; mark'd by the Mein enwrap the Sigh the Sigh of fire

Vow, the fervent Vow; mark'd by the Mein enwrap the Sigh the Sigh of fire

Vow, the fervent Vow; mark'd by the Mein enwrap the Sigh the Sigh of fire

fen - ses sub - du'd - - and pu - ri - fied de - sire - - - and pu - ri - fied de - sire and
fen - ses sub - du'd - - and pu - ri - fied de - sire - - - and pu - ri - fied de - sire and
and pu - ri - fied de - sire and pu - ri - fied de - sire and
pu - - ri - fied - - de - sire.
pu - - ri - fied - - de - sire.
pu - - ri - fied - - de - sire.
The musical score consists of three systems. Each system has four staves: two vocal staves (treble and alto clefs) and two piano staves (treble and bass clefs). The key signature is one sharp (F#). The lyrics are: "fen - ses sub - du'd - - and pu - ri - fied de - sire - - - and pu - ri - fied de - sire and". The first system includes lyrics on all four staves. The second system includes lyrics on the vocal staves and the first piano staff. The third system includes lyrics on the first piano staff. The piano part in the third system features a complex, fast-moving melodic line in the right hand, while the left hand plays a simpler accompaniment.

Sung by M^r. Ryder and M^r. R. Palmer.

Vivace

Lopez
Off, you Dog, or I'll crack your crown, hence from my Sight a -

Secretary - way go - Snacks **Lopez** Zounds! what's become of all my wrath? Sure I'm weak as barley broth! What the Devil makes me thus re -

Secretary lax? why Snacks, Snacks, Snacks, what the Devil makes me thus relax? why Snacks, Snacks, Snacks, when two Rogues squabble for a

poor man's pelf, what puts an end to the strife? why Snacks, both shake hands and forget to hate, both sit coolly down and di -

6 4 7 6 4 7 6 4

Secretary Lopez Secretary

-vide the estate, what makes knaves stick to-gether like wax? why Snacks, Snacks, Snacks, what? Snacks, Snacks, Snacks.

Lopez Sec'y

What makes the Gen'ral fit him down blind to the Comissary's tricks? why

Lopez

Snacks. When the Rascal's poison thro' the Lines runs, more fatal and fure than the Ene-my's Guns, should the Noose he de-

7 6 7 7 6 7

4

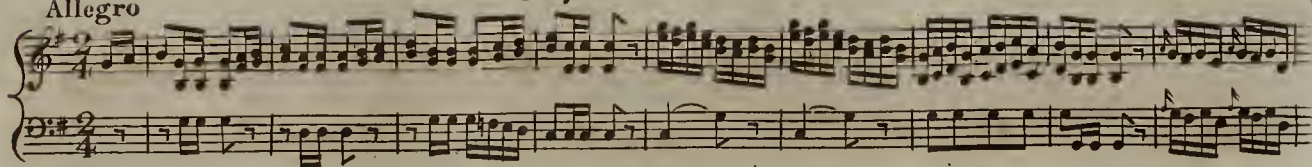
Sec'y Lop. Sec'y Lop. both

-serves be tied, what lacks? why Snacks, Snacks, Snacks, what? Snacks, Snacks, Snacks, true, Snacks, Snacks,

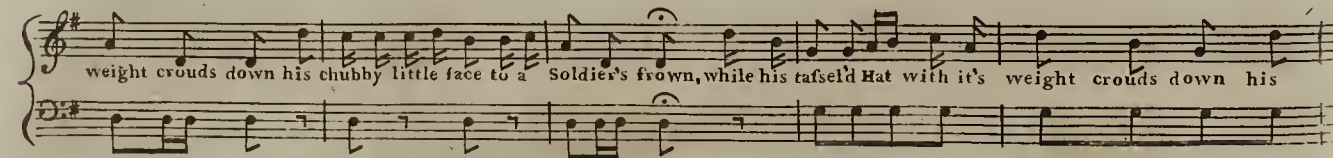
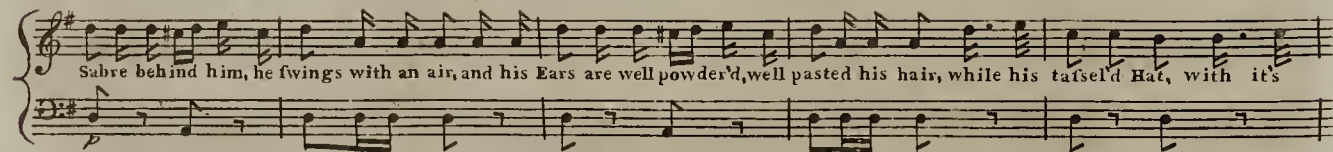
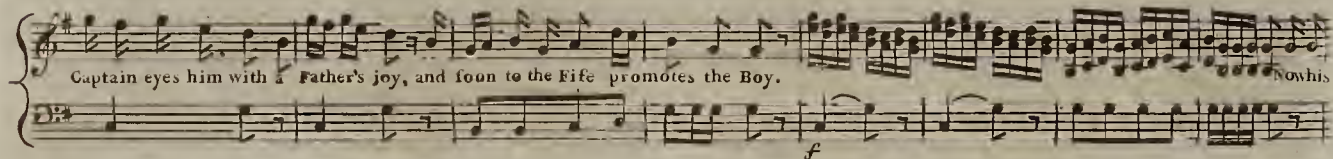
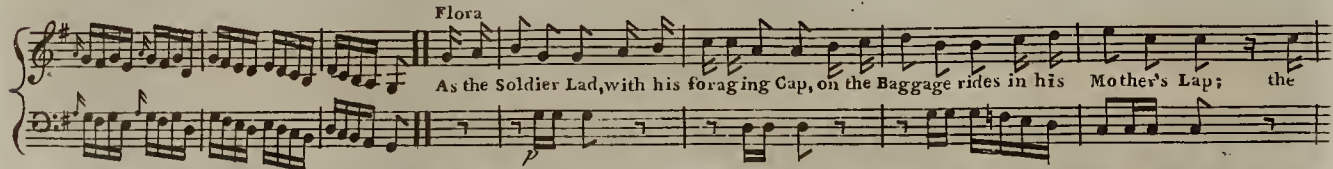
Snacks.

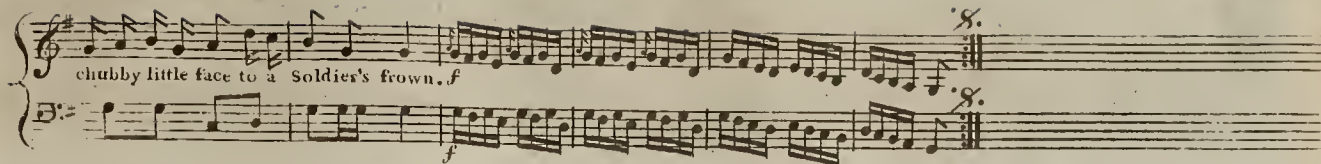
Sung by Miss Fontenelle

Allegro

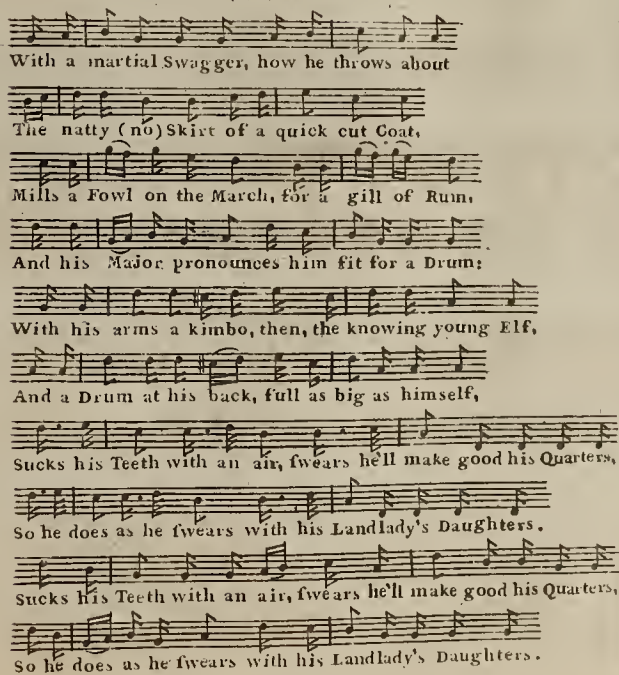


Flora

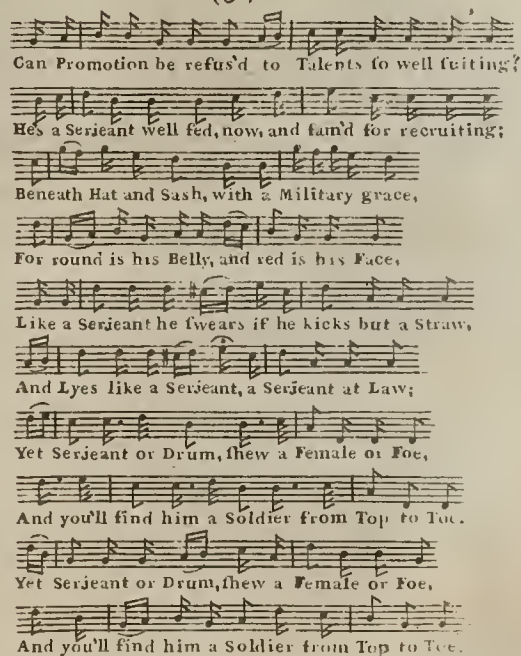




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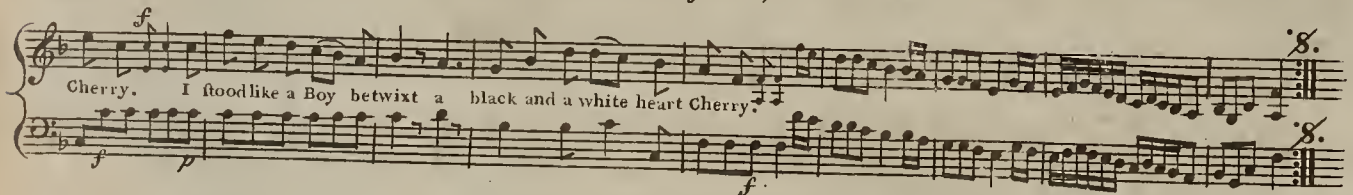
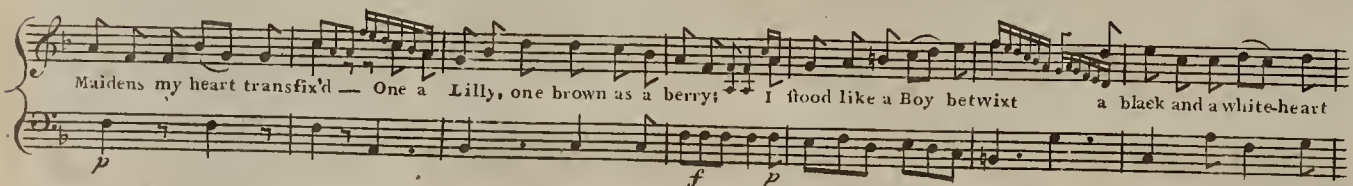
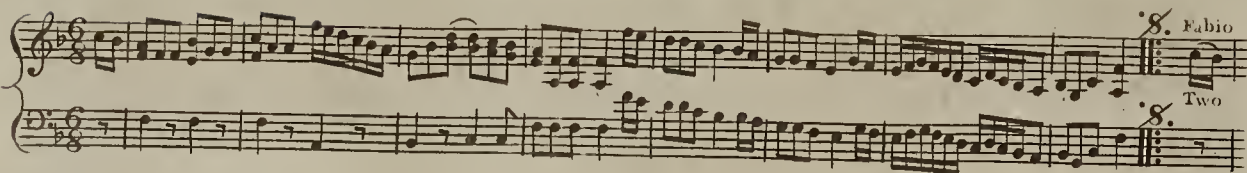


(3)



Sung by M^r. Bannister Jun^r.

Vivace



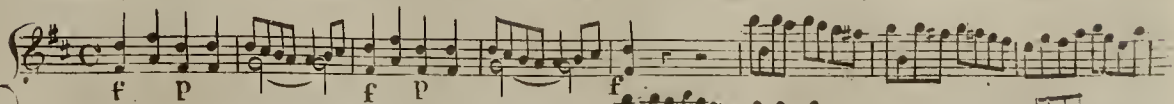
2
One, blush'd like the rose in the morning
Which in the garden blows,
And one like the rose adorning
The shoes of our Garden beaux.

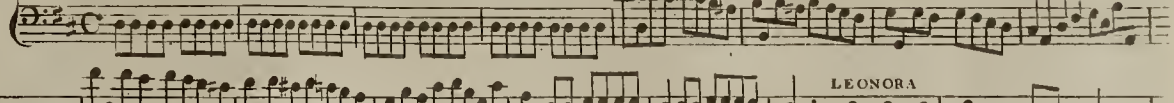
3
My heart, now black, now white,
Young Cupid laid his lash on;
I fob'd by day and by night,
With a kind of a pre-bald passion.

4
But now each beautiful Lass
Her forces marches away,
And I'm no longer an As
Between two bundles of hay.

5
Depriv'd of my white (sweet) heart —
And my black, so seducing and mellow,
For the Garden again I'll depart,
And pick up a juicy Morella.

Sung by M^{rs} Goodall. M^{rs} Iliff. Miss Fontenelle. M^r Davis. and M^r Bannister Jun^r.

Allegro 

Moderato 

LEONORA
The morning breeze which sweeps the
grove, its bal-my sweet - nest steals from Love its sweet the feather'd warblers song, its sweet - est
Notes to Love be-long its sweet - est Notes to Love be - long its sweet - est Notes to Love be - long.

JULIA
But for the wretched doom'd to feel the min - ing doubt the Jealous fear. No perfumes

JUAN
But for the wretched doom'd to feel the min - ing doubt the Jealous fear. No

o'er his ten-fes fteal, No Mu-fic fooths his ful-len ear, No Mu-fic fooths his ful-len ear No Mu-fic
perfumes o'er his ten-fes fteal his ful-len ear, No Mu-fic fooths his ful-len ear No Mu-fic

FLORA

fooths his ful-len ear. What fate shall then the mis-creant know, Who' perjur'd pro-fli-gate and

f p *f p*

vain de-rides an artless Vir-gins pain and basely triumphs in her woe, derides an artless Virgins

FABIO

pain and basely triumphs in her woe; But bind him to the Maid for Life No breezeis wanting with a

f p *f p*

Wife E-ter-nal storms shall whistle round him, And Mu-fic's thrillest Notes con-found him and Mu-fic's

b *4/4* *4/4* *6/8* *f*

LEON.
JUL.
FLO.

JUAN.

FABIO.

Love is compos'd of smiles and tears, Of storms and calms of hopes and

Love is compos'd of smiles and tears, Of storms and calms of hopes and

Shall left notes confound him,

Love is compos'd of smiles and tears, Of storms and calms of hopes and

fears, Love is compos'd of smiles and tears, of storms and calms of hopes and fears, Love is compos'd of smiles and tears, of storms and

fears, Love is compos'd of smiles and tears, of storms and calms of hopes and fears, Love is compos'd of smiles and tears, of storms and

fears, Love is compos'd of smiles and tears, of storms and calms of hopes and fears, Love is compos'd of smiles and tears, of storms and

calms of hopes and fears of storms and calms of hopes and fears.

calms of hopes and fears of storms and calms of hopes and fears.

calms of hopes and fears of storms and calms of hopes and fears.

End of the first Act.

Sung by M^r. Bannister Jun^r

Moderato

Tis pleasant to see when my

Lord obtains a place in ad-mi-nis-tra-tion how the love of his Country which boils in his veins in -

-fects each dear re - lation in - fects each dear re - lation up his

Cousins flock by dozens one is proud of sup-ported a place just that it may not fall

into disgrace one would finger the Treasury plumbs just to keep him from biting his thumbs if they

f *fp* *fp*

juggle for titles and such pretty things if they lye or they flatter for Stars and for Strings Oh! 'tis

f *p*

all for the good of the Nation Oh! 'tis all for the good of the Nation

f *p* *f*

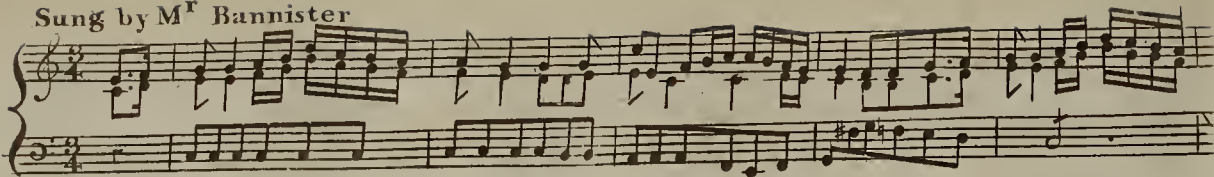
But should my Lord at length for his pains
 Be charg'd with peculation
 How his Crimes corrupts the pure blood in the veins
 Of ev'ry dear relation

down his cousins drop by dozens

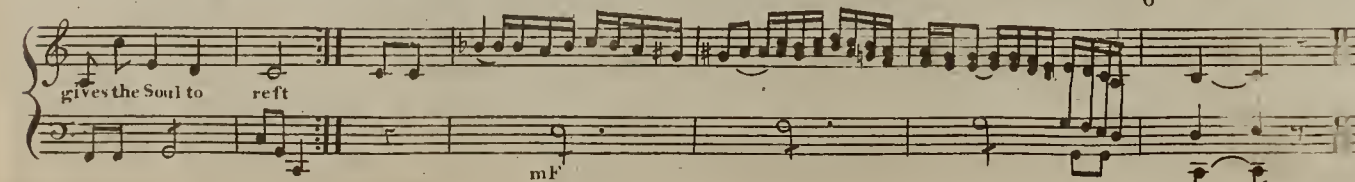
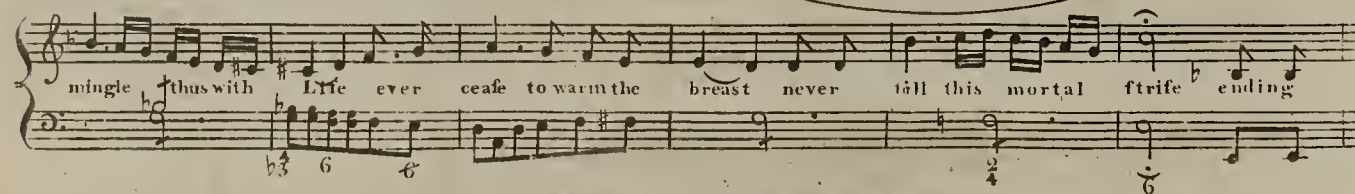
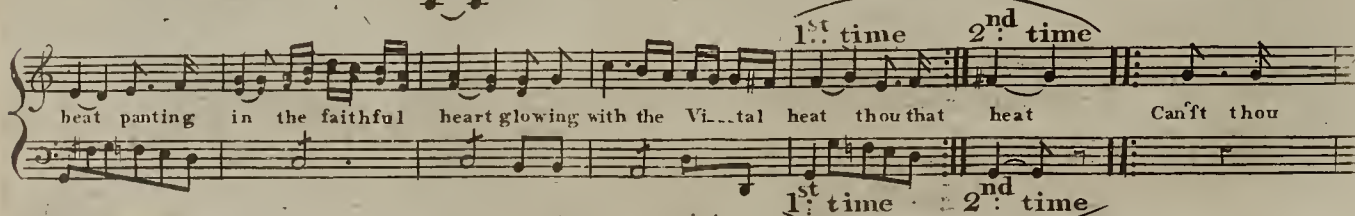
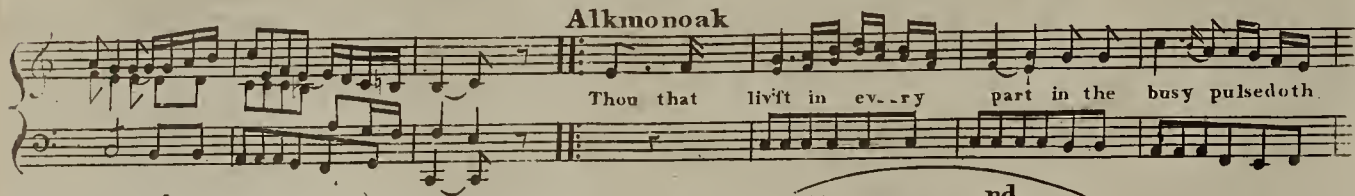
Then they find that a snug little place
 May lie now and then in the road to disgrace
 That they had better been sucking their thumbs
 Than lining their fingers with Treasury Plumbs
 And if some more resolv'd upon taking their swing
 Tho' their Stars are eclips'd find their end in a string
 Why 'tis all for the good of the Nation

Sung by M^r Bannister

Andante



Alkmonoak



DUETTO Sung by M^{rs} Bannister and M^{rs} Edwards

Iscagli
Attendant

f *p* *f* *p* *f*

To shun the gay and gaudy Bow'r To shun the gay and gaudy

To shun the gay and gaudy

power to seek the hut obscure and low to laugh at fame to fly from power if mighty love but will it

so but will it so but will it so - - but will it so - - but will it

so but will it so - - will it So is but free-ly to o - bey passions sweet but rigid

First system of musical notation. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has one sharp (F#). The time signature is 6/8.

fway is but freely to o - bey pafsions sweet but ri - gid fway is but free - ly to o -

Second system of musical notation. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has one sharp (F#). The time signature is 6/8. The tempo marking "Moderato" is present above the top staff.

- bey pafsions sweet but ri - gid fway but ri - gid fway but ri - gid fway

Moderato

Third system of musical notation. The top staff is a vocal line. The middle and bottom staves are piano accompaniment. The key signature has one sharp (F#). The time signature is 6/8. The tempo marking "Moderato" is present above the top staff.

Moderato

To deem the flint a bed of down To deem the flint a bed of down the wild woods produce heav'n ly

To deem the flint a bed of down the wild woods produce heav'n ly

food to mock man_kinds uni _ _ ted frown if such to mighty love seem good if such to migh_ty love seem

food to mock man_kinds uni _ _ ted frown if such to mighty love seem good if such to migh_ty love seem

good - - - to love seem good - - - to love seem good if love seem good if love seem

good - - - to love seem good - - - to love seem good if love seem good if love seem

good is but freely to o - bey pafsions fweet but rigid fway is but freely to o - bey pafsions

fweet but ri - gid fway is but free - ly to o - bey pafsions fweet but ri - gid fway but ri - gid

fway but ri - gid fway

Sung by M^{rs}. Bannister

Allegro

The musical score is written for a piano and voice. It begins with a treble and bass clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Allegro'. The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The voice part is a single melodic line with lyrics. Dynamics include *f* (forte), *p* (piano), and *mf* (mezzo-forte). The score is divided into systems, with the vocal entry occurring in the fourth system.

Violon?

Bassoon and Contra Bass

There to muse and

there to fight there to fight and think on Love to fight and think and Love

Isagli

f *p* *f* *p* *f* *mf*

there with con - tem - plations Eye o'er hap - pier scenes to rove there with con - tem -

-- plations Eye over happier scenes to rove there to muse and

there to fight there to fight and think on love there to fight and think on love

there with Contemplations Eye over happier scenes to rove there with Contemplations Eye over

happier scenes to rove o-ver hap-pier

scenes to rove there with Con-tem-pla-tions Eye o-ver

mf *f* *pp* $\frac{6}{4}$ $\frac{7}{4}$ $\frac{6}{4}$

hap-pier scenes to rove there to

$\frac{6}{4}$ *pp* *f*

bid the shadowy train of former transports live a--gain there to bid the shadowy train of former

transports live a--gain

there to muse and there to sigh there to fit and

fp *mf* *p*

think on Love there with Con-tem-pla-tions Eye o-ver happier scenes to

f p f p f p

rove o-ver hap-pier

scenes to rove o'er happier scenes to rove

pp

Sung by Mrs Iliff

Vivace

Julia

When the blithe Village Maid leads her Flocks to the plains, ah me how I en-vy her lot I'd

spurn all the splendor a Palace con-tains, with freedom with freedom to dwell in a Cot - - - - -

- - - - - to dwell in a Cot a-wa'd by the Lark o'er my

Love as I hung his slumber his slumber I'd chase with a kiss no Tyrant to check me no ve - no - mous

tongue with flander with flander to ful - ly my blifs - - - - to

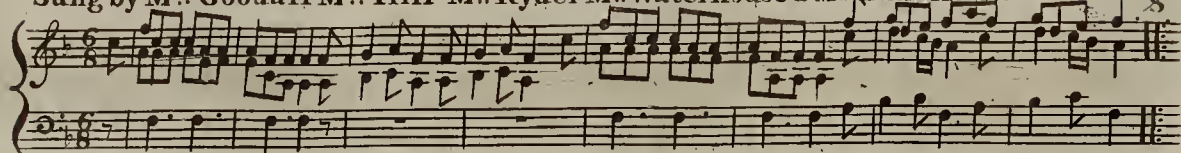
ful - ly my blifs.

2

The toil of the day wou'd be pleasure to me,
 Still drinking fresh health from the gale;
 And Ev'ning wou'd bring a win' aspect of glee,
 The Legend, the Legend, the Song, and the Tale;
 Till the still gloom of night wrapt the Hamlet in rest,
 And my fancy, my fancy grew big with alarms;
 Then I'd steal to my lover, creep close to his breast,
 And lose all my fears, all my fears in his arms.

Sung by M^{rs} Goodall M^{rs} Iliff M^r Ryder M^r Waterhouse & M^r Bannister Jun^r

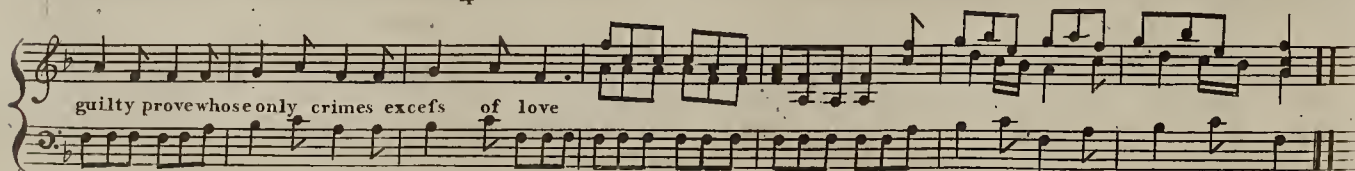
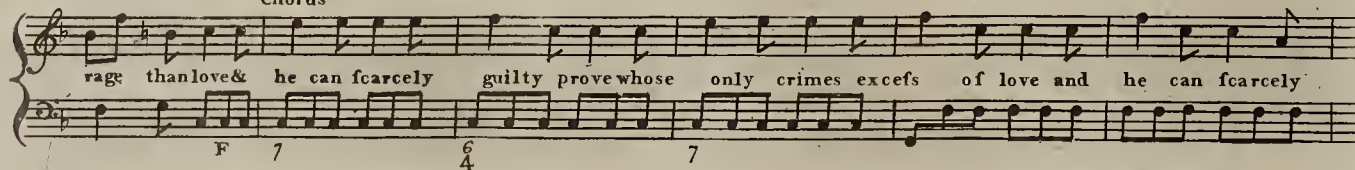
Vivace



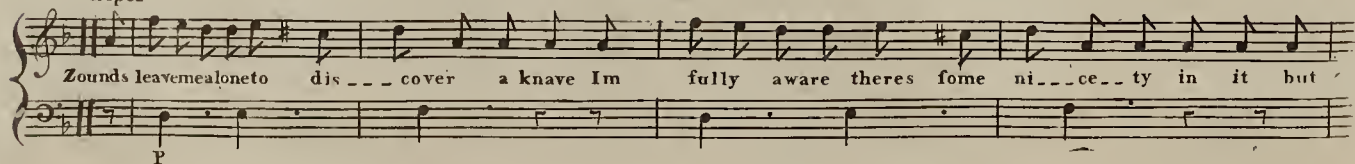
Leonora

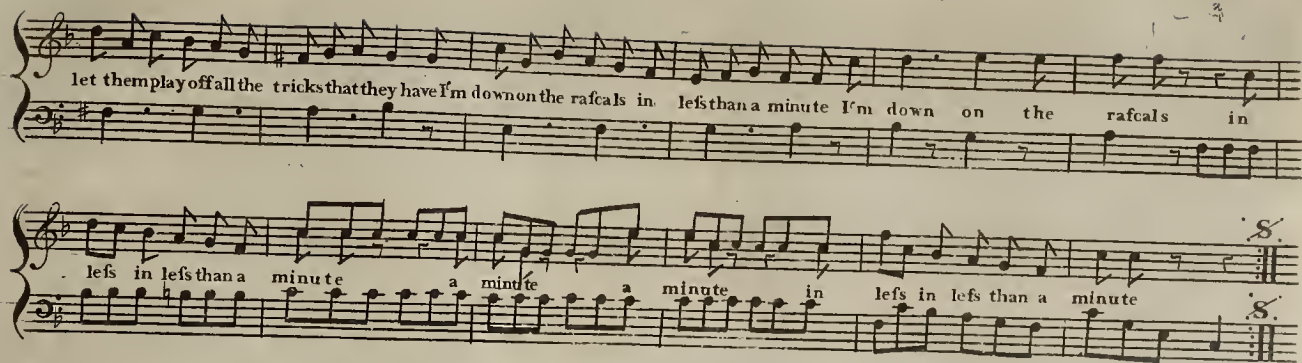


Chorus



Lopez





Don Garcia's

To the 1st part of the tune

What ever crime's upon my face

Your keen discernment loves to trace

To sure my fatal tale will prove

My only crime's excess of love

Fabio

To the 2nd part of the tune

To solve your enigma permission I crave

If right I divine this is all that is in it

If his Lordship is anxious to find out a knave

You have but to leave him alone for a minute

Julia

To the 1st part of the tune

My Father look upon his face

Whose smiles thou once wert fond to trace

And there let thy discernment prove

My only crimes excess of Love

End of 2nd Act

Sung by M^{rs} Bannister

Moderato

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a piano (*p*) dynamic, followed by a forte (*f*) section. The middle staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C), also starting with a piano (*p*) dynamic and a forte (*f*) section. The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C), starting with a piano (*p*) dynamic and a forte (*f*) section.

The second system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C), starting with a piano (*p*) dynamic. The middle staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C), starting with a piano (*p*) dynamic. The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C), starting with a piano (*p*) dynamic. The lyrics "Thou Sandy Bourne, up-on whose faithless breast I" are written below the middle staff, with the word "Isaghi" written above the middle staff.

The third system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics "leave - my Lo - ver's fa - cred name im - prest; Sweep but the Breeze, or fall the faintest Show'r, we" are written below the middle staff.

find - - - thee printless in a little hour sweep but the breeze or

This system contains the first four measures of the piece. The vocal melody is in G major, featuring a mix of eighth and sixteenth notes. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more active melody in the right hand. The lyrics are spread across the vocal line.

fall the faintest Show'r we find - - - thee printless in a lit - tle hour - - print - - less

tenute

This system contains measures 5 through 8. The vocal melody continues with a similar rhythmic pattern. The piano accompaniment features a 'tenute' marking in the right hand, indicating a sustained texture. The lyrics continue across the vocal line.

in a little hour:

This system contains the final four measures of the page. The vocal melody concludes with a series of eighth notes. The piano accompaniment includes dynamic markings: *f* (forte) at the beginning, *p* (piano) in the middle, and *pp* (pianissimo) towards the end. The lyrics 'in a little hour:' are positioned at the start of the vocal line.

Recit^{vo}

But tears and sighs in vain for Years essay

To bear his Image from my heart a - way.

To bear his I - mage

a Tempo

from my heart a - - way. Thou fan - dy Bourse, up - on whose faith - less breast, I

leave - - my Lo - - - vers fa - cred name im - prest, sweep but the breeze, or fall the faintest

show'r, we find - - thee print - - lets in a little hour, we find thee printless in a little

hour, a lit - tle hour, a lit - tle hour.

Sung by Mrs. Edwards

Hautboy Solo

Andante

Indian Attendant

What boots - it

where thy Sol - dier lies; fond re - gret is folly; o'er the files why stray thine

Eyes. weeping, widow'd, Polly.



2

On the Bridge thy Henry fell;
I may fall tomorrow;
His Death became a Soldier well;
Mourner, check thy Sorrow.

3

Ere Night her Sorrows sunk to Rest,
Pale grew the Rose of Beauty;
And cold the hand her Soldier prest,
When call'd, at Dawn, on Duty.

Alkmonoak

Do thou, sweet Sympathy, my Voice con-vey thro' these deaf

walls, a Lover's Ear to win; So, hov'ring round this Tenement of clay, some kindred Spi-rit

wakes the Soul with-in. do thou, sweet Sympathy, my Voice con-vey thro' these deaf walls, a Lover's Ear to

win; So, hov'ring round this Te-ment of Clay, some kin-dred Spi-rit

4 3 6 4

wakes the Soul with - in some kindred Spi - rit wakes the Soul the Soul with - in

Chorus

Violins

Alto

Tenore

Basso

Bass

A - way a - way a - way, thee tortures wait, nor can'st thou shun thy des - tin'd

A - way a - way a - way, thee tortures wait, nor can'st thou shun thy des - tin'd

A - way a - way a - way, thee tortures wait, nor can'st thou shun thy des - tin'd

fate, nor can'st thou shun thy destin'd fate, nor can'st thou shun thy destin'd fate, thy destin'd destin'd

fate, nor can'st thou shun thy destin'd fate, nor can'st thou shun thy destin'd fate, thy destin'd destin'd

fate, nor can'st thou shun thy destin'd fate, nor can'st thou shun thy destin'd fate, thy destin'd destin'd

fate away, a-way, thee tortures wait, nor can'st thou shun thy destin'd fate, thy destin'd destin'd
 fate. away, a-way, thee tortures wait, nor can'st thou shun thy destin'd fate, thy destin'd destin'd
 fate. away, a-way, thee tortures wait, nor can'st thou shun thy destin'd fate, thy destin'd destin'd
 fate, nor can'st thou shun thy des-tin'd fate, thy des-tin'd fate.
 fate, nor can'st thou shun thy des-tin'd fate, thy des-tin'd fate.
 fate, nor can'st thou shun thy des-tin'd fate, thy des-tin'd fate.

Alkmonoak

Thus at the dawn of hope's mild day, the flattering prospect to forego, to see the Shadows flit a way,

chang'd to the greisly front of woe, chang'd to the greisly front of woe.

Then welcome ev'ry shaft of fate, welcome welcome welcome

Thou hated Chief, thee tortures wait, Thou hated Chief, thee tortures wait,

Allegro

ev'ry shaft of fate, then welcome ev'ry shaft of fate, then welcome ev'ry shaft of fate.

thou hated Chief, thee tortures wait, thou hated Chief, thee tortures wait.

Chorus

53

Violins

Alto

Tenore

Basso

Bass

A-way a-way a-way, thee tortures wait, nor can'st thou thun thy destin'd fate, nor can'st thou

thun thy destin'd fate, nor can'st thou thun thy destin'd fate, thy destin'd destin'd fate. a-way a-way a-way a-way a-way a-way

- way, thee tortures wait, nor can'st thou thun thy destin'd fate, thy destin'd destin'd

- way, thee tortures wait, nor can'st thou thun thy destin'd fate, thy destin'd destin'd

- way, thee tortures wait, nor can'st thou thun thy destin'd fate, thy destin'd destin'd

fate, nor can'st thou thun thy des - tin'd fate, thy des - tin'd fate.

fate, nor can'st thou thun thy des - tin'd fate, thy des - tin'd fate.

fate, nor can'st thou thun thy des - tin'd fate, thy des - tin'd fate.

Sung by M^r. Bannister

55

MARCH
but not too fast

Horns

Bassoons

Alkmonoak

The Sun sets in Night and the

Stars shun the day, but glory remains when their lights fade away; be-gin, ye Tormentors, your threats are in

vain, for the Son of ALKMONOAK will ne-ver complain.

2

Remember the Wood where in ambush we lay,
And the Scalps which we bore from your Nation away;
Now the flame rises fast, you exult in my Pain,
But the Son of Alkmonoak can never complain.

3

I go to the Land where my Father is gone,
His Ghost shall rejoice in the fame of his Son;
Death comes like a Friend, he relieves me from Pain,
And thy Son, O Alkmonoak, has scorn'd to complain.

Sung by M^r Cubit and Chorus

The musical score is written for a piano and voice. It consists of five systems of music. The first system is an instrumental introduction for the piano, marked *mf*. The second system continues the piano accompaniment, with dynamics *f*, *p*, and *f*. The third system begins with the vocal entry, marked *f*, and includes the lyrics "In his am-bush wife-ly dark, Scarce dis-tinguish'd". The fourth system continues the vocal melody with lyrics "from the Bark, As he peeps beside a Tree, our Rud-dy painted Foe we see. Hark!". The fifth system concludes the piece with lyrics "hark! hark! He took a dead-ly aim a dead-ly aim. My" and includes the dynamic markings *f*, *p*, and *ad lib^m*.

mf

f *p* *f* *p*

f *p*

f *p*

f *p* *ad lib^m*

f *p* *pp*

Zempoalla

In his am-bush wife-ly dark, Scarce dis-tinguish'd

from the Bark, As he peeps beside a Tree, our Rud-dy painted Foe we see. Hark!

hark! hark! He took a dead-ly aim a dead-ly aim. My

Comrade falls, my Comrade falls my Comrade

Voce ad Libitum A Tempo piano

falls, revenge is Fame, my Comrade falls, revenge is fame re - venge re - - - venge

is Fame, re - - venge re - venge is Fame,

f

re - - venge re - - venge is Fame, revenge is Fame, re - venge is

Fame.

pp Bassoon *f* *pm*

Now the Toma-hawk I throw in vain the

f *p*

Cheiftain flies the blow, in vain the Cheiftain flies the blow, in vain in vain he flies the

f *p* *f*

blow. From him pant-ing pant-ing as he

Trumpet

lies, from him pant-ing pant-ing as he lies, the Scalp I bear the Vic-tors

prize the Scalp I bear the Vic-tors prize this is War ad-vance ad-vance

Trumpet

- vance, Join the Warriors glorious dance, this is War advance ad - vance, Join the Warriors glorious dance, this is War advance ad -
 - vance, Join the Warriors glorious dance, this is War advance ad - vance, Join the Warriors glorious dance, this is War advance ad -
 - vance, Join the Warriors glorious dance, this is War advance ad - vance, Join the Warriors glorious dance, this is War advance ad -

- vance, Join the Warriors glorious dance the glorious dance the glorious dance.
 - vance, Join the Warriors glorious dance the glorious dance the glorious dance.
 - vance, Join the Warriors glorious dance the glorious dance the glorious dance.

The musical score is written for a vocal ensemble and piano. It features five staves. The top staff is a treble clef piano part with complex, rapid sixteenth-note passages. The second staff is a vocal line with lyrics. The third and fourth staves are piano accompaniment parts. The fifth staff is a bass clef piano part. The music is in 2/4 time and B-flat major. The lyrics are: 'vance, Join the Warriors glorious dance, this is War advance ad - vance, Join the Warriors glorious dance, this is War advance ad -' and 'vance, Join the Warriors glorious dance the glorious dance the glorious dance.'

FINALE. Sung by M^r Ryder M^r Davies Mr Waterhouse and M^r Bannister
M^{rs} Iliff M^{rs} Goodall Miss Fontenelle and M^{rs} Bannister.

61

Sprightly

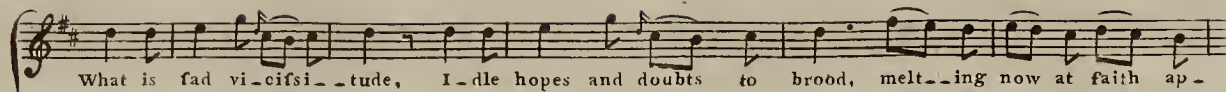
Ifcali

Who in abſence long have known, what it is to fight a-lone, as they fit and faint-ly trace, fea- tures

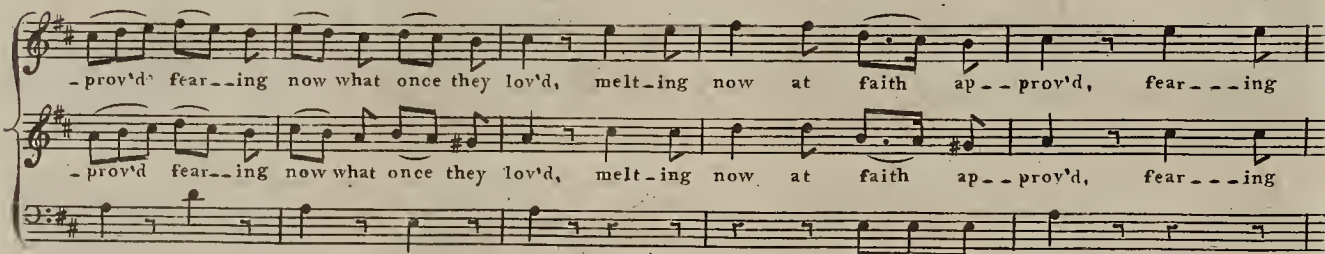
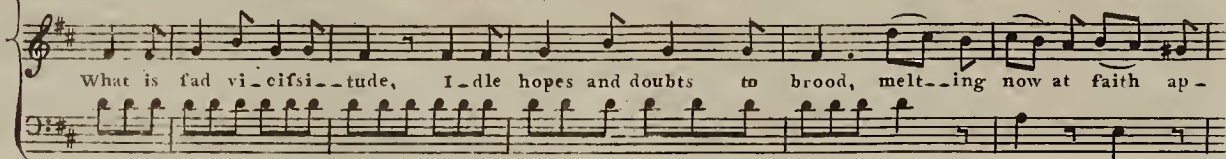
of a fa-vor'd face, as they fit and faintly trace, features of a fa- vor'd face.

Segue

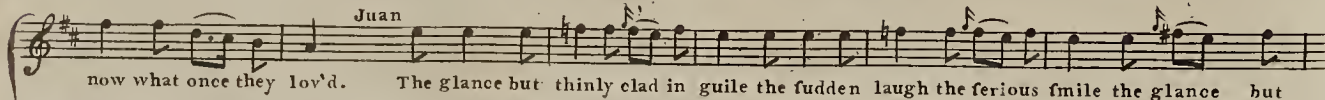
Leonora



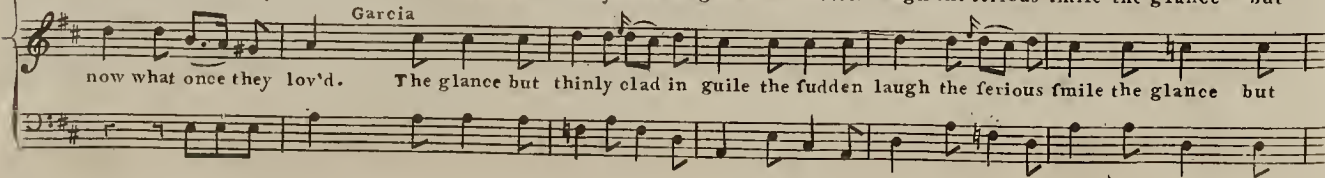
Julia



Juan



Garcia



thinly clad in guile the fudden laugh the ferious smile the fud-den laugh the ferious

thinly clad in guile the fudden laugh the ferious smile the fud-den laugh the ferious

Alkmeneak

Smile. Till at the flow re--turn of rea--son they mourn-- in

tears, they mourn-- in tears, the ha--ted trea--son

Juan

Garcias

Can at once the rap-tures tell, which bids the thrilling bo--som swell,

Can at once the rap-tures tell, which bids the thrilling bo--som swell,

can a--lone the raptures tell which bids the thrilling bo-som fwell, Alkmenoak

can a--lone the raptures tell which bids the thrilling bo-som fwell, Rich re-ward of years and pain when part-ed

f p *f p*

Juan

Garcia

Can a--lone the raptures tell, which bids the thril-ling bo-som fwell,

Lo-vers meet a--gain. Can a--lone the raptures tell, which bids the thril-ling bo-som fwell,

rf p rf p

Juan

Can a--lone the raptures tell, which bids the thrilling bo-som fwell.

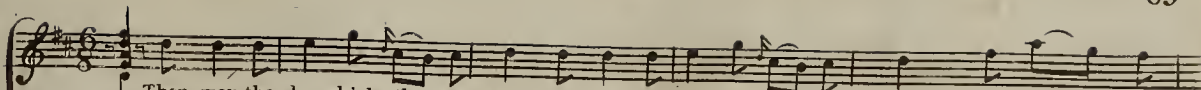
Garcia

Can a--lone the raptures tell, which bids the thrilling bo-som fwell.

Alkmenoak

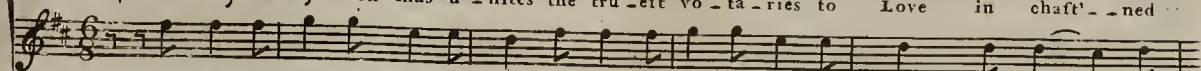
Rich re-ward of years and pain, when part-ed lo--vers meet a--gain.

Leonora
Julia



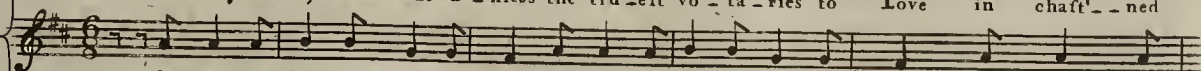
Then may the day which thus u - nites the tru - est vo - ta - ries to Love in chaf't' - ned

Juan



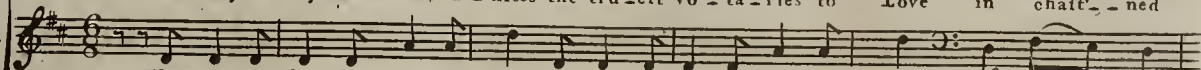
Then may the day which thus u - nites the tru - est vo - ta - ries to Love in chaf't' - ned

Garcia



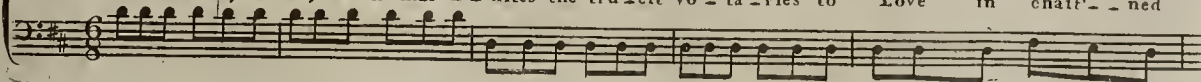
Then may the day which thus u - nites the tru - est vo - ta - ries to Love in chaf't' - ned

Alkmonoak

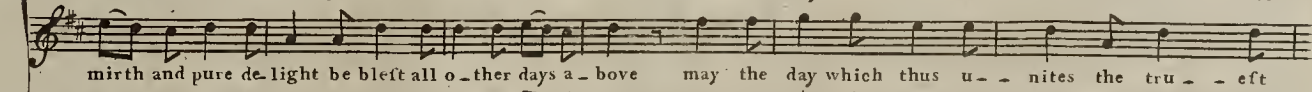


Then may the day which thus u - nites the tru - est vo - ta - ries to Love in chaf't' - ned

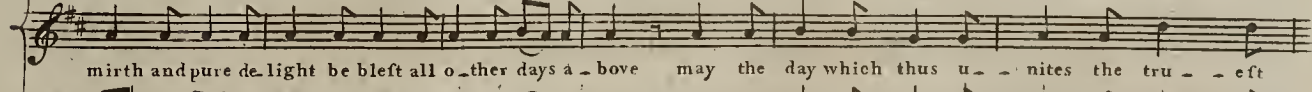
Bafsi



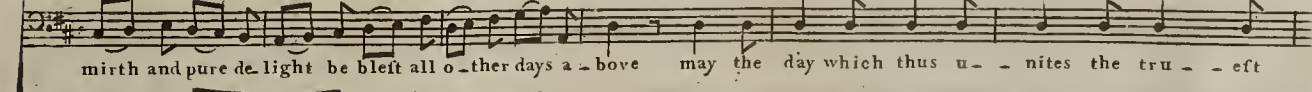
mirth and pure de - light be blest all o - ther days a - bove may the day which thus u - nites the tru - est



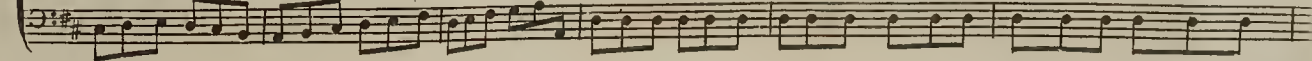
mirth and pure de - light be blest all o - ther days a - bove may the day which thus u - nites the tru - est



mirth and pure de - light be blest all o - ther days a - bove may the day which thus u - nites the tru - est



mirth and pure de - light be blest all o - ther days a - bove may the day which thus u - nites the tru - est



vo-taries to love in chaf't'ned mirth and pure de-light be blest all o-ther days a-bove, be blest all

vo-taries to love in chaf't'ned mirth and pure de-light be blest all o-ther days a-bove, be blest all

vo-taries to love in chaf't'ned mirth and pure de-light be blest all o-ther days a-bove, be blest all

vo-taries to love in chaf't'ned mirth and pure de-light be blest all o-ther days a-bove, be blest all

o-ther days a-bove, all o-ther o-therdays a-bove.

o-ther days a-bove, all o-ther o-therdays a-bove.

o-ther days a-bove, all o-ther o-therdays a-bove.

o-ther days a-bove, all o-ther o-therdays a-bove.

o-ther days a-bove, all o-ther o-therdays a-bove.

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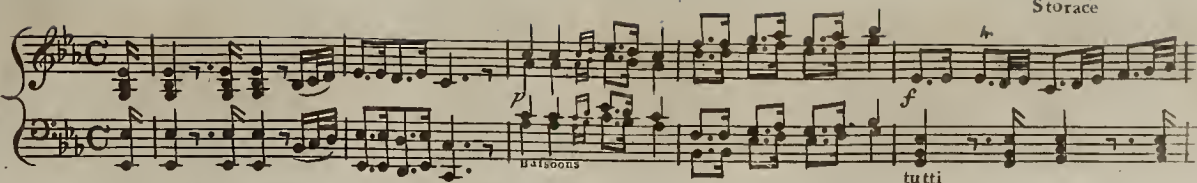
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Where may be had the following Operas

<i>The Haunted Tower.</i> Pr. 10 ^s 6	<i>The Eunuch Musician.</i> Pr. 5 ^s	<i>The Siege of Caracola.</i> Pr. 10 ^s 6	<i>The Anniversary.</i> Pr. 8 ^s
<i>Marian</i> 8 ^s	<i>Lukle & Yarico</i> 10 ^s 6	<i>The Prophet</i> 8 ^s	<i>Love in a Camp</i> 6 ^s
<i>The Battle of Hiram</i> 10 ^s 6	<i>Highland Reel</i> 10 ^s 6	<i>The Farmer</i> 6 ^s	<i>Fontainebleau</i> 10 ^s 6

Storage

Largo e
Maestoso

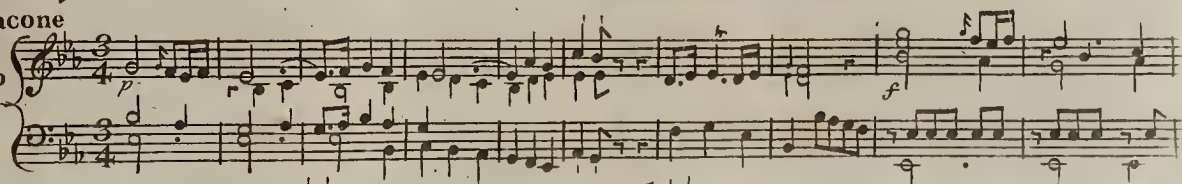


Oboe Solo



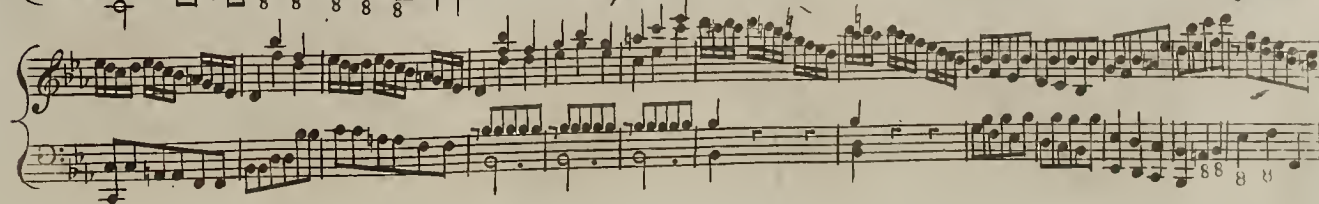
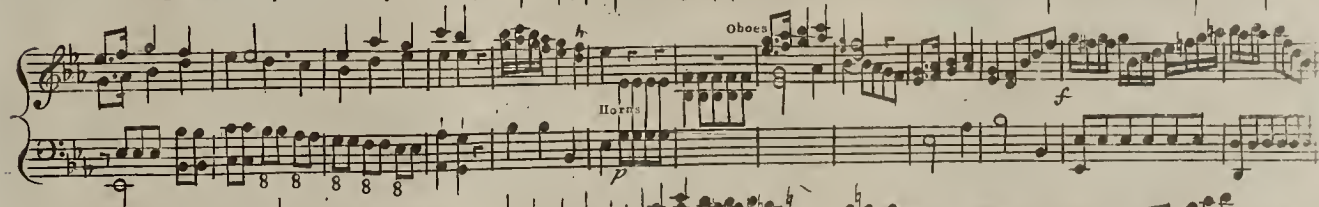
Chacone

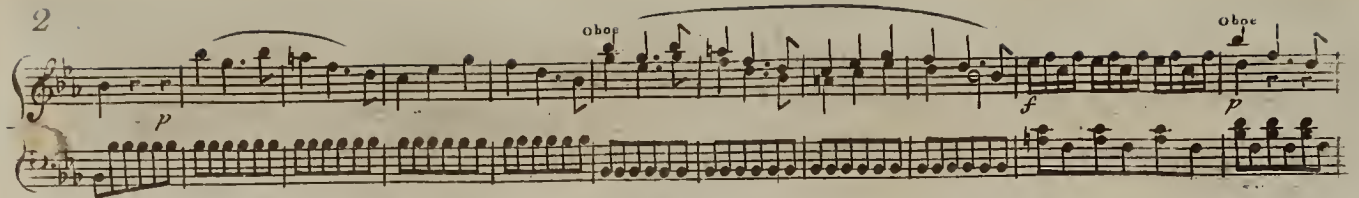
non troppo
Allegro



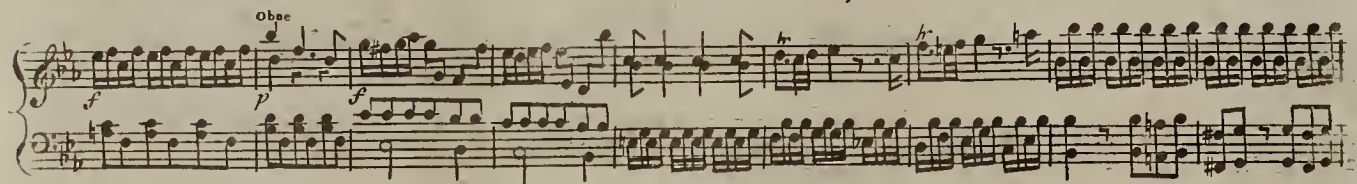
Oboes

Horns

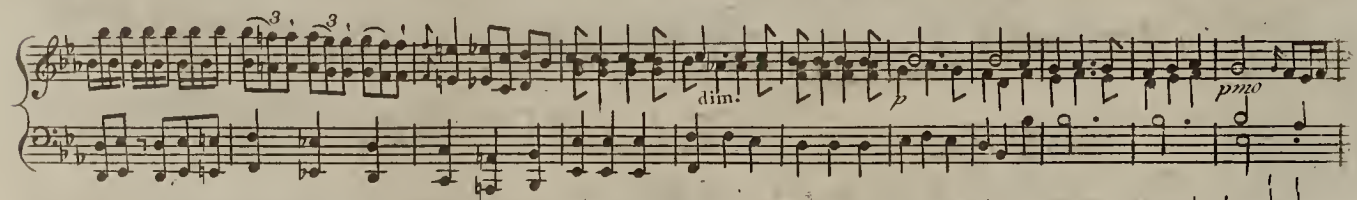




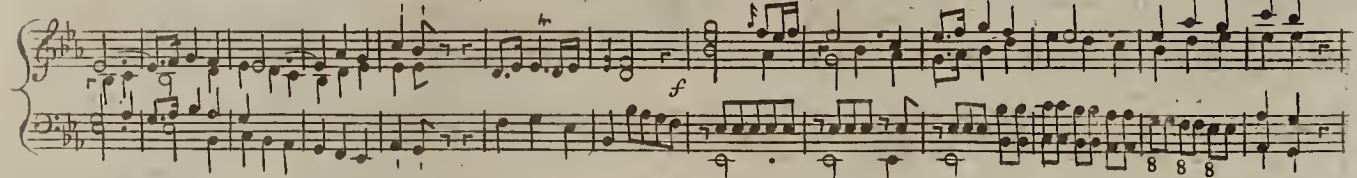
First system of musical notation. The upper staff is for Oboe, marked *p* (piano) and *f* (forte). The lower staff is for Bassoon, marked *p* (piano). The key signature is B-flat major (two flats).



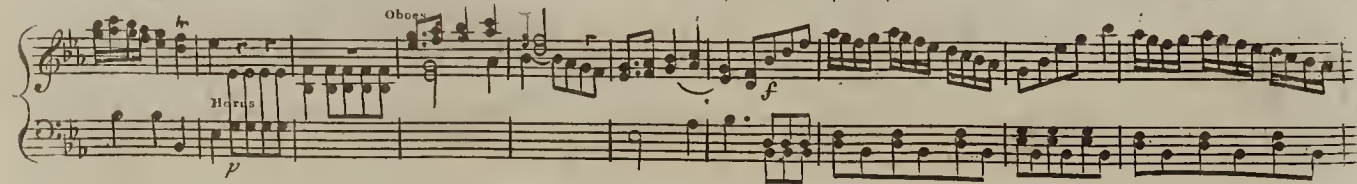
Second system of musical notation. The upper staff is for Oboe, marked *f* (forte) and *p* (piano). The lower staff is for Bassoon, marked *f* (forte). The key signature is B-flat major (two flats).



Third system of musical notation. The upper staff is for Oboe, marked *dim.* (diminuendo) and *p* (piano). The lower staff is for Bassoon, marked *p* (piano). The key signature is B-flat major (two flats).



Fourth system of musical notation. The upper staff is for Oboe, marked *f* (forte). The lower staff is for Bassoon, marked *f* (forte). The key signature is B-flat major (two flats).



Fifth system of musical notation. The upper staff is for Oboe, marked *f* (forte). The lower staff is for Bassoon, marked *p* (piano). The key signature is B-flat major (two flats).

This page of musical notation, numbered 3 in the top right corner, contains five systems of staves. The notation is in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The instruments and markings are as follows:

- System 1:** Features a melody in the upper staff and a rhythmic accompaniment in the lower staff.
- System 2:** Includes a melody in the upper staff and a rhythmic accompaniment in the lower staff. Dynamic markings include *f*, *P*, *F*, *P*, and *F*. The word "Obbe" is written above the upper staff, and "ob:" is written above the lower staff.
- System 3:** Includes a melody in the upper staff and a rhythmic accompaniment in the lower staff. Dynamic markings include *pmo*, *cres*, and *il*.
- System 4:** Includes a melody in the upper staff and a rhythmic accompaniment in the lower staff. The word "f" is written below the upper staff.
- System 5:** Includes a melody in the upper staff and a rhythmic accompaniment in the lower staff. The word "Oboe" is written below the upper staff, and "Oboe" is written below the lower staff.

Sung by M^r. KellyLargo
Cantabile

First system of the musical score. It includes staves for Oboe, Horns, Viola, and Storage. The tempo is marked 'Largo' and 'Cantabile'. The key signature has one flat (B-flat).

Second system of the musical score, featuring the Oboe part. The notation continues with various musical symbols and dynamics.

Third system of the musical score, featuring the vocal part for Frederick. The lyrics are: "The ling'ring pangs of hope - - less Love, con-demn'd, un-pitied un - pitied to endure;". The system includes dynamic markings like 'cres'.

Fourth system of the musical score, continuing the vocal part. The lyrics are: "Ah! hapless fate! by flight, I strove to sooth the pain I could not cure: to sooth the pain - - the pain I could not". The system includes dynamic markings like 'p', 'sf', and 'f'.

cure Cease, O - cean, cease, cease thy an - gry strife, or here thy whelming

billows thy whelming billows pour; I ask I ask but this, oh take oh take my life, or bear me

to some distant shore. I ask but this, oh take my life, or bear me to some

dis - - tant shore.

Sung by Miss Romanzini

French Air

Allegretto

The first system shows a piano introduction in 2/4 time. The treble staff begins with a piano (*p*) dynamic, followed by a crescendo to *f* and then a return to *p*. The bass staff provides a continuous accompaniment with sixteenth-note patterns.

Vio 2^{do}

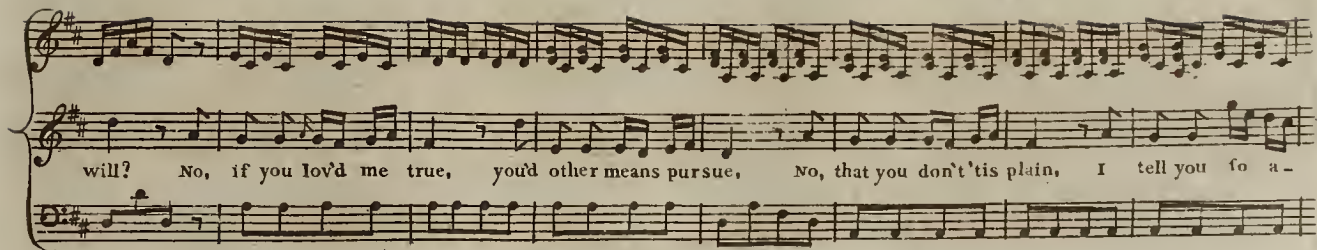
Dorothy

Go George, I can't endure you, You wrong me, I assure you, I wonder why I love you why I

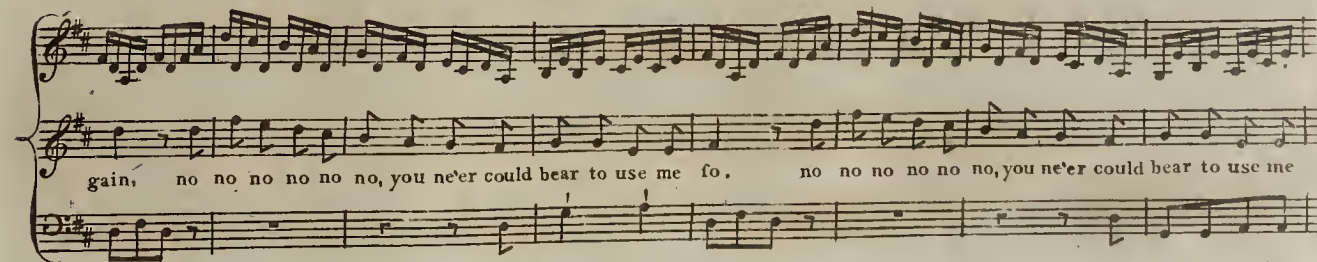
The second system contains the first vocal entry. The violin part (*Vio 2^{do}*) continues with a melodic line. Dorothy's vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with a steady bass line.

love you still! are Women for no use meant, but merely man's a-musement? to teaze and tor-ture as he

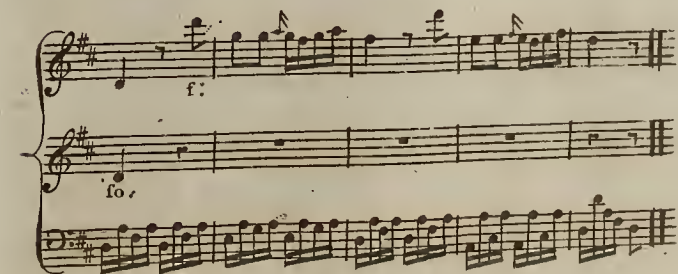
The third system continues the musical piece. Dorothy's vocal line concludes with the lyrics "love you still!". The violin and piano accompaniment continue through the system.



will? No, if you lov'd me true, you'd other means pursue, No, that you don't 'tis plain, I tell you fo a -



gain, no no no no no no, you ne'er could bear to use me fo. no no no no no no, you ne'er could bear to use me



f. fo.

(2)

What see you, pray, about me,
 Thus still to scold and flout me?
 Such treatment yet was never heard;
 I ne'er must, speak (good gracious!
 I'm sure 'tis quite vexatious)
 I never, now, must speak a word.
 No, if you lov'd me true, &c.

Andante

p *sf* How happy my life I led, with-

out a day of sorrow, to plow and sow, to reap and mow, no care beyond the morrow, no

care beyond the morrow; In heat or cold, in wet or dry, I

ne-ver grumbled no not I; my Wife, 'tis true, loves words a few, my Wife, 'tis true, loves words a few, what

mf *f* *mf* *f*

then, I let her prate: what then, I let her prate: for sometimes smooth and sometimes rough, I

mf *f* *mf* *f*

found myself still rich enough in the joys of an humble state, in the joys of an humble state. for

sometimes smooth and sometimes rough, I found myself still rich enough in the joys of an humble

state.

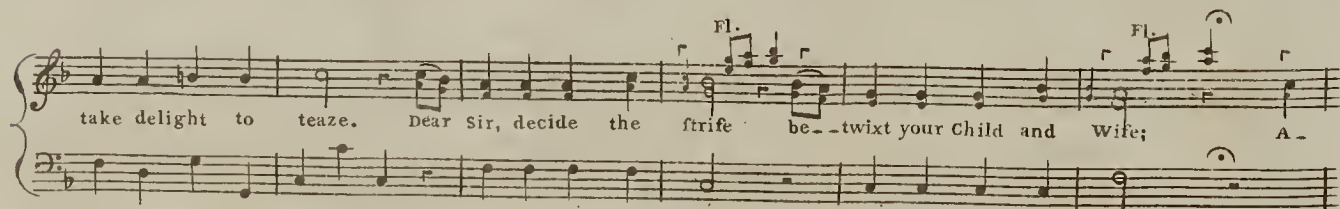
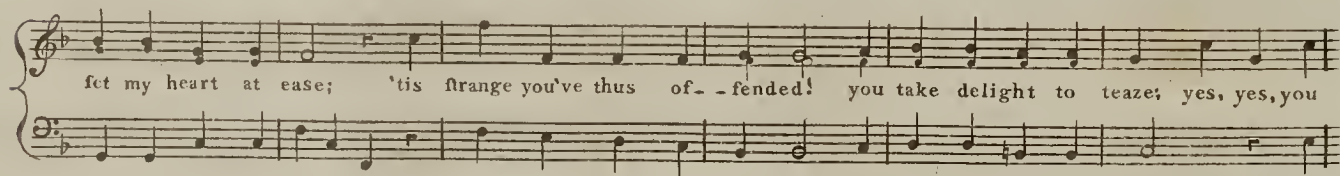
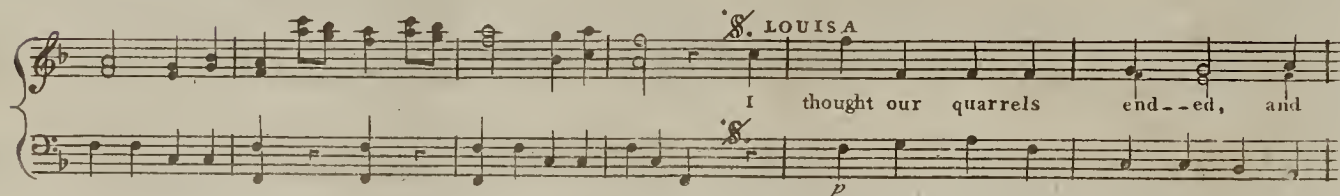
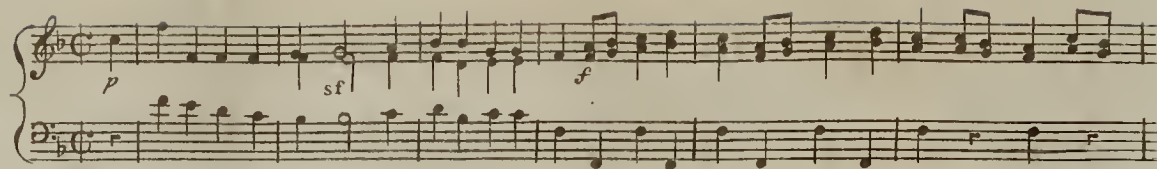
f

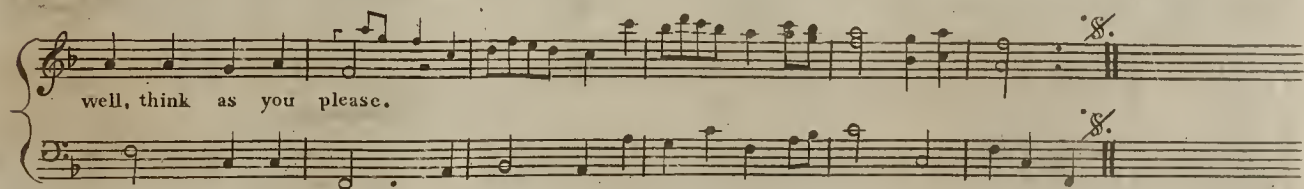
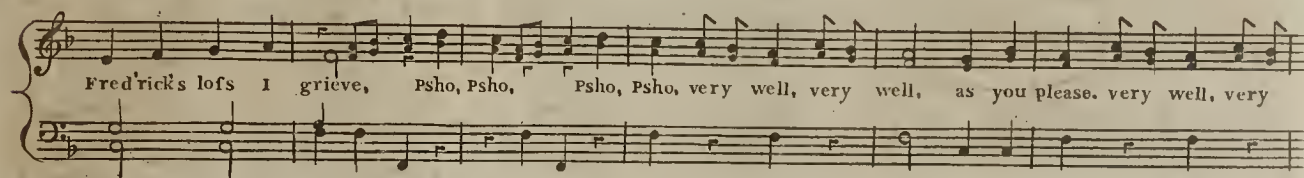
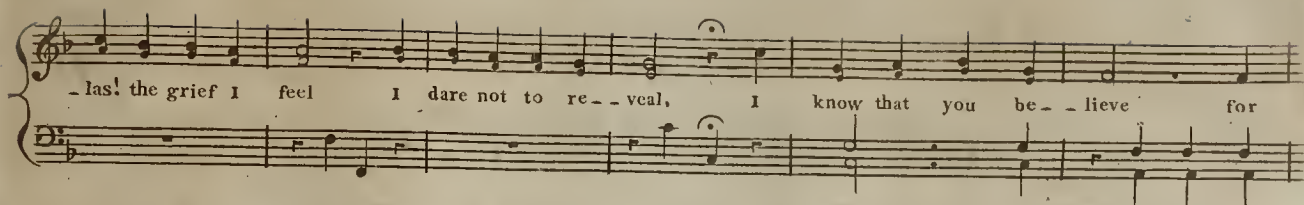
(2)
 But when with Law I craz'd my head,
 I lost both Peace and Pleasure;
 Long Says to hear,
 To search and swear,
 And plague beyond all measure;
 One greivance brought another on,
 My Debts increase, my Stock is gone,
 My Wife, she says
 Our Means'twill raise,
 What then, 'tis idle prate,
 For sometimes smooth &c.

Sung by M^{rs}. Crouch

Gretty

Allegretto





(2)

In vain I'm always striving
 To make' our diff'rence cease,
 If you're disputes contriving,
 And will not live in peace;
 No, No,
 You will not live in peace:
 I'm vex'd, dear Sir, for you,
 But say, what can I do?
 To none I can complain,
 How cruel is my pain!
 I know that you believe for. Fred'rick's lofs &c.

Larghetto

Espressivo

Clarinet Solo

Viole

Horns

MARGARETTA

Clar:

With low-ly fruit and plaintive ditty... I call the ten-der mind to pity

I call the ten-der mind to pity my Friends are gone my heart is beating and chilling

po-ver-ty's my lot from passing stran-gers aid in-treating I wander thus alone for-got Relieve my

woes my wants distress-ing and Heav'n re-ward you with its, blefs-ing *f*

ff

Herestales of love and Maids tor-fa-ken of battles fought and Captives taken the Jovial

Cres. *dim.*

p

Tar fo boldly failing or cast up-on some de-fart shore the hapless Bride his lofs be wai-ling and fearing

p

ne'er to see him more relieve my woes my wants dis-tress-ing and Heav'n re-ward you with its

sf

blefs-ing. *f*

f

Allegro ma
non troppo

V. Violini

Violon:

NELLY

Knocking at this hour of day! what's your bus'ness, Mistrefs, pray? what's your bus'ness, Mistrefs, pray?

MARG.

what's your bus'ness, Mistrefs, pray? A stranger, at your friendly door, I, shelter from the night, im-

NELLY

-plore; this begging is a forry trade, I fear you'll find but little aid; but stay, I'll ask, but stay, I'll ask, and let you

Margaretta

know, a-las! too sure, I fear, 'tis true, a beg-gar finds a beg-gar's due; tho' oft un-

-feign'd the tale of woe; a beg-gar finds a beg-gar's due, tho' oft un-feign'd the tale of

violoncello

Dorothy

Margaretta

woe: You must be gone, we're left a-lone, and harbour, here, can give you none; my ach-ing

feet no more no more suf-fice; a lit-tle straw is all is all I

DOROTHY

crave not two miles hence the village lies I wonder what the wench would have I wonder what the wench would have

NELLY

not two miles hence the village lies I wonder what the wench would have I wonder what the wench would have

mf f

MARG.: Hap- less lot! must I go hence? pi- - ty me, and let me

DOR: Go get you packing, Gipsie, hence. we told you that you could not stay,

NELLY: I wonder at your impudence!

go get you packing, Gipsie, hence, we told you that you could not stay, I wonder at your impudence begone you

Begone, you baggage, march away I wonder at your impudence begone you

Hap- less lot! must I go hence, must I go hence?

baggage, march away, go get you packing, Gipsie, hence; we told you that you could not stay, we told you that you could not

baggage, march away, go get you packing, Gipsie, hence; we told you that you could not stay, we told you that you could not

sf *cres*

Pi - ty me, and let me stay, and let me stay, Poverty is no of -
 stay, I wonder at your impudence, be gone, you baggage, march away, be gone, you baggage, march away, go get you packing, Gipsie,
 stay, I wonder at your impudence, be gone, you baggage, march away, be gone, you baggage, march away, go get you packing, Gipsie,
 sf p cres

fence, 'tis too late to find the way, oh! hapless lot, must I go hence? oh! pi - ty me and
 hence, be gone, you baggage, march away, go get you packing hence, you know you cannot stay, what matchless impu -
 hence, be gone, you baggage, march away, go get you packing hence, you know you cannot stay, what matchless impu -
 cres

let me stay, for Po - - - - - ver - - - - - ty is no of - - - - - fence; 'tis too late to find the
 - dence! you baggage march away, go get you packing, Gipsie, hence, we told you that you could not stay; we told you that you could not
 - dence! you baggage march away, go get you packing, Gipsie, hence, we told you that you could not stay; we told you that you could not
 cres f

way - - - - - 'tis too late to find the way, too late too

stay, I wonder at your impudence! be gone, you baggage, march away, be gone, you baggage, march a - way, be gone be

stay, I wonder at your impudence! be gone, you baggage, march away, be gone, you baggage, march a - way, be gone be

p *cres* *f*

late to find the way too late too late to find the way too late to find the

gone and march a - way, be gone be gone and march a - way, be gone be gone be gone and march a -

gone and march a - way, be gone be gone and march a - way, be gone be gone be gone and march a -

sf *p* *sf* *f*

way, too late to find the way.

-way, be gone be gone be gone and march a - way.

-way, be gone be gone be gone and march a - way.

Duet sung by Miss Romanzini and M^r. Dignum

19

Allegretto

f *p* *Crop* *Storage*
I think I'll venture

Dorothy
to furnish I know who'll speak the first you think no doubt you're wondrous wife before I'll speak I'll burst depend up

Doro *Both* *Crop* *Dorothy*
don't depend up on't depend up on't you'll have the worst. can you your tongue keep in yes when shall we be =

Cres. *mf*
= gin a-greed agreed now now take heed agreed

When I hold up my thumb when I hold up my thumb a-greed agreed now now take heed when I hold up my thumb a =

Cres. *Cres.*
agreed I'm silent mum mum mum mum mum mum. = greed agreed mum mum mum mum mum.

Flute
sf *pp*

FINALE ACT I

Storage

Sung by Sig^{ra} Storace, Miss Romanzini, M^r. Bannister Jun^r, M^r. Kelly, M^r. Dignum, and M^r. Sedgewick.

Andante

Fl: Ob: Fl:

p *f*

p CROP

How often, thus, I'm forc'd to trudge! I own this uselefs toil I grudge; how

p

F

ROBIN

CROP

often, thus, I'm forc'd to trudge! Chear up, and let your heart be light, tho' long and tiresome is the way, I must be

F *p*

back by break of day; i must be back by break of day; your gain the labour shall re-quite i'll

think on what you said; ay, ay, be careful Fred;

MARG
Lost in the dark, perplex'd I rove, and know not where I stray, some kindly star, a

friend to love, di-rect me on my way i'll fee if yet the coast be clear, Hold hold not

mf *Oboc p* *mf* *p* *cresc.* *sf* *DOR* *sf*

yet, they still are here: But, if, at last, my fruit should fail? Pshaw, never stand to quake and-quail.

To night good fortune be our guide, we'll take the best that may be-tide, to night good fortune be our

guide, we'll take the best that may be-tide.

guide, we'll take the best that may be-tide.

guide, we'll take the best that may be-tide.

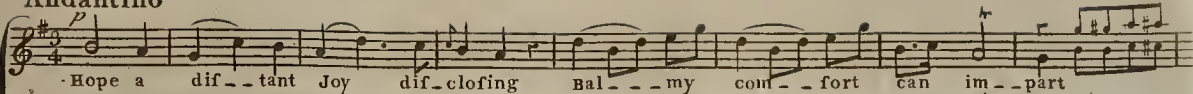
ad lib:

m p p

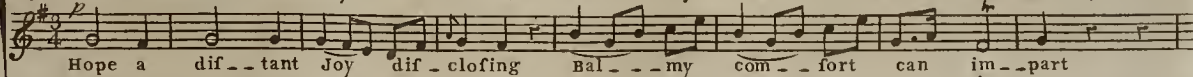
3/4

Andantino

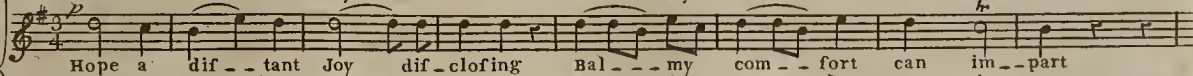
MARG:



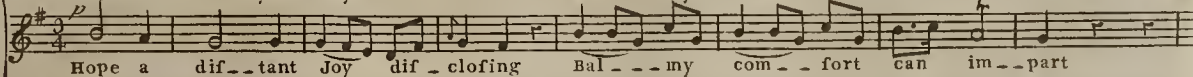
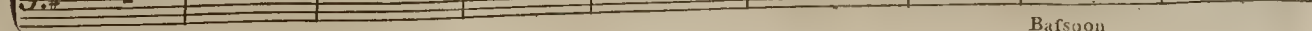
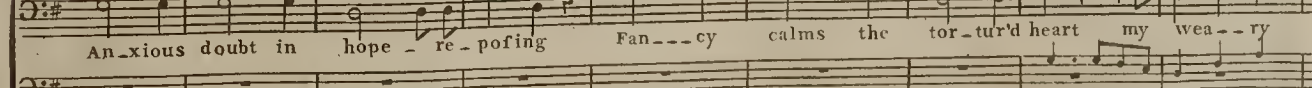
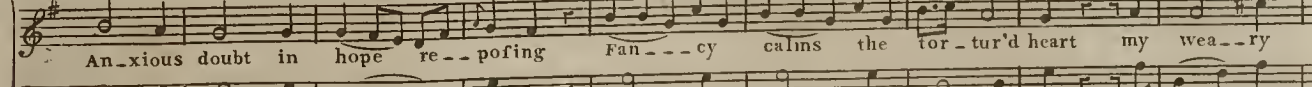
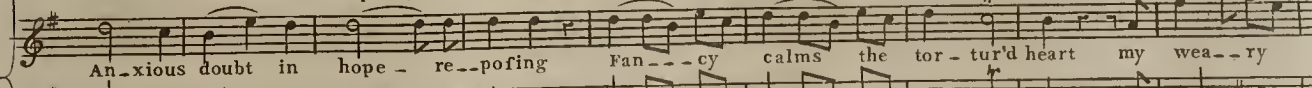
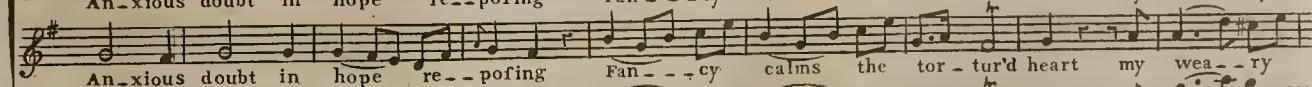
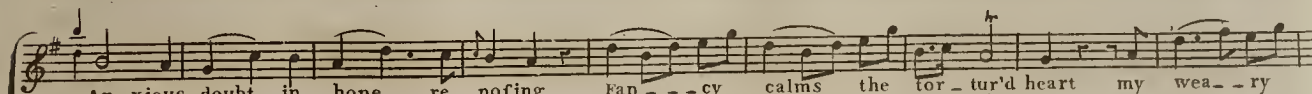
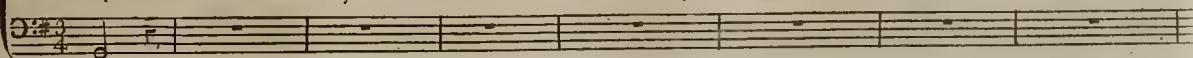
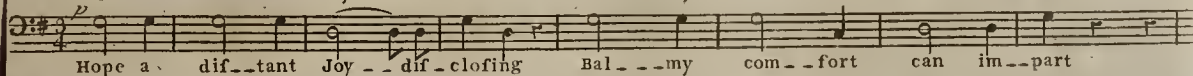
DOR:



FRED:



CROP:

WILL^m:

Bafsoon

toil - suc-cess re-pay and for-tune guide us on our way and fortune

toil - suc-cess re-pay and for-tune guide us on our way - - - -

toil - suc-cess re-pay and for-tune guide us on our way and fortune

toil - suc-cess re-pay and for-tune guide us on our way and fortune

toil - suc-cess re-pay and for-tune guide us on our way and fortune

guide and fortune guide us on - - our way An-xious doubt in hope re-

- - - - us on - - our way An-xious doubt in hope re-

guide and fortune guide us on - - our way An-xious doubt in hope re-

guide and fortune guide us on - - our way An-xious doubt in hope re-

guide and fortune guide us on our way An-xious doubt in hope re-

- po - fing Fan - cy calms the tor - tur'd heart fortune guide us fortune guide us on our

- po - fing Fan - cy calms the tor - tur'd heart fortune guide us fortune guide us on our

- po - fing Fan - cy calms the tor - tur'd heart Fortune guide us fortune guide us fortune guide us on our

- po - fing Fan - cy calms the tor - tur'd heart Fortune guide us fortune guide us fortune guide us on our

- po - fing Fan - cy calms the tor - tur'd heart fortune guide us fortune guide us on our

way fortune guide us fortune guide us fortune guide us on our way.

way fortune guide us fortune guide us fortune guide us on our way.

way fortune guide us fortune guide us on our way.

way fortune guide us fortune guide us on our way.

way fortune guide us fortune guide us on our way.

Act 2^d Sung by M^r. Sedgwick

Storage

Allegro

non troppo

8 8 8 8 8 8

William

From aloft the failor looks around & hears below the murm'ring billows Sound

p

F

--& hears below the murm'ring billows found far off from home he counts another day wide o'er the seas the

F p

cres

vessel bears away wide o'er the seas the vessel bears a way his courage wants no whet but he springs the fail to fet with a

cres

27

heart as fresh as rising breeze of May and caring nought he turns his thought to his lovely Sue or his charming

Bet - - to his lovely Sue or his Charming Bet

2

Now to heav'n the lofty topmast foars
 The stormy blast like dreadful thunder roars
 Now oceans deepest gulfs appear below

The curling surges foam the curling surges foam the curling surges foam and down we go
 When skies and seas are met
 They his courage serve to whet
 With a heart as fresh as rising breeze of may
 And dreading nought &c

Allegro

p

ff *ff*

Margaretta *p* *ff* *ff*

A miser bid to have & hold me and greedy Parents would have fold me A husband

p

ff *sf* *sf*

was enough for me no matter ugly lame or old there was no harm that they could

ff *sf* *sf*

see so all his bags were full of gold - - no Robin no you need not fear you never were in danger here should such a

husband have or hold no Robin no you need not fear you never were in danger here you never were in danger

here

2

With musty Viſage four and gloomy
 The tot'ring Dotard came to woo me
 He ſaid my love was worth a groat
 And then he try'd good Lord to ſmile
 It makes me ſick the very thought
 I could not bear him all the while
 No Robin no you need not fear
 You never were in danger here
 It makes me ſick the very thought
 No Robin no &c

Sung by M.^r Kelly

Giordani

FREDERIC

Andante *p* *f* Pretty

Maid your fortunes here you have pow'r the heart to charm leave your hand what should you fear wrinkled age can do no

harm. *f* Mer-cy on me what is this lines of heart too hard I fee (how I

long to print a kiss) on the hand you shew to me. Pretty Maid your fortunes here you have pow'r the heart to

charm leave your hand what should you fear wrinkled age can do no harm leave your hand what should you fear wrinkled

age can do no harm wrinkled age can do no harm. *f*

Andantino

Sung by M^r Kelly and M^{rs} Crouch.

Altered from Pleyel

Louisa

Fredk

Clarineti

tutti *pp*tutti *pp*

doubtful con-flict o'er complaining I waste my sighs no more Love by thy pow'r be-
 doubtful con-flict o'er For-tune of thee complaining I waste my sighs no more Love by thy pow'r be-

-flow-ing the hand - I fondly prize Take from a heart o'er-flow-ing my vows which grateful
 -flow-ing the hand - I fondly prize Take from a heart o'er-flow-ing my vows which grateful

Allegro

rise

still fondly pos-sess-ing the youth I a-dore in transports un-ceasing each mo-ment shall roll

rise

still fondly pos-sess-ing the Maid I a-dore in transports un-ceasing each mo-ment shall roll

Allegro

P

Con-tent with my blessing I ask not for more but doat on the treasure so dear to my soul the en-vy of

Con-tent with my blessing I ask not for more but doat on the treasure so dear to my soul the en-vy of

Horn

F

time strives in vain to destroy the raptures which hearts thus u-ni-ted en-joy each hour as it flies our de-lights shall im-

time strives in vain to destroy the raptures which hearts thus u-ni-ted en-joy each hour as it flies our de-lights shall im-

- - prove and friendship at-tend on the triumph of love - - - still fondly pos-sessing the youth I a-dore in

- - prove and friendship at-tend on the triumph of love - - - still fondly pos-sessing the Maid I a-dore in

sf *p*

transports un-tear-ing each moment shall roll *p* *Flutes* still fondly pos-sessing the youth I a-dore

transports un-tear-ing each moment shall roll still fondly pos-sessing the Maid I a-dore

f *p*

in trans-ports un-ces- ing each mo- - - ment shall roll content with my blessing I ask for no

in trans-ports un-ces- ing each mo- - - ment shall roll content with my blessing I ask for no

Bassoons *cres*

more but doat on the trea- - - sure most dear to my soul con- tent with my blessing I ask for no

more but doat on the trea- - - sure most dear to my soul con- tent with my blessing I ask for no

f *p*

more but doat on the treasure so dear to my soul but doat on the treasure so dear to my soul but doat on the

more but doat on the treasure so dear to my soul but doat on the treasure so dear to my soul but doat on the

f

treasure so dear to my soul so dear to my soul so dear to my soul.

treasure so dear to my soul so dear to my soul so dear to my soul.

Sung by M^r Bannister jun^r

Alle to P F Robin Three

years a failors life I led & plough'd the roaring sea for why her foes should England dread whilst all her sons are

free from france & spain to earn my bread I thought it fair dye for and if a shot had ta'en my head why

there was an end of me

2 3

A medicine sure for grief and care
 I steer'd my course to find
 Thenceforth an easy sail to bear
 And run before the wind
 Their Conjur'ing skill let Doctors boast
 And Noftrums of their shop
 Where'er we search from coast to coast
 Ther's none like the golden drop

For gold we sail the world around
 And dare the tempests rage
 For when the sparklers once are found
 They ev'ry ill asuage
 Twixt jew and christian not a fig
 Off diff'rence here we find
 The jew no loathing has to pig
 If 'tis of the guinea kind

And^{no} Margaretta Storace

a-crofs the downs this morning as be--

times I chanced to go a fhepherd led his flock abroad all white as driven fnow but

one was moft the fhepherds care a lamb fo fleek fo plump fo fair its wondrous beauties in a word to

let you fairly know 'twas fuch as Nelly from the fire took off not long ago

2

This lamb fo blithe as midfummer
 His frolick gambols play'd
 And now of all the flock ahead
 The pretty wanton ftray'd
 A Wolf that watch'd with greedy eyes
 Ruff'd forth and feiz'd the tender prize
 The fhepherd faw and rais'd a ftone
 So round fo large I vow
 'Twas like the cake that Nelly laid
 Upon the fhelf juft now

3

This monftrous ftone the fhepherd flung
 And well his aim he took
 Yet fcarce the favage creature deign'd
 Around to caft a look
 But fled as fwift with footstep light
 As he who brought the wine to night
 I tried to ftop the thief but he
 Turn'd round in rage good lack
 So mad the lawyer fcarce can be
 That's hid in yonder fack

Finale

Storage

Flutes

f tutti

MARGARET

Let Shepherd Lads & Maids advance and neatly trim be seen, to nightwe'll lead the merry dance, in circles o'er the green, Let

DOROTHY

Let Shepherd Lads & Maids advance and neatly trim be seen, to nightwe'll lead the merry dance, in circles o'er the green, Let

CROP

Let Shepherd Lads & Maids advance and neatly trim be seen, to nightwe'll lead the merry dance, in circles o'er the green, Let

f Chorus

Shepherd Lads and Maids advance & neatly trim be seen, to nightwe'll lead the merry dance in circles o'er the green.

Shepherd Lads and Maids advance & neatly trim be seen, to nightwe'll lead the merry dance in circles o'er the green.

f Chorus

Louisa

Beyond our hopes by fortune crown'd here all our troubles cease each year that takes that takes its Jocund round shall bring

Frederic

Beyond our hopes by fortune crown'd here all our troubles cease each year that takes that takes its Jocund round shall

content shall bring shall bring content and peace Let Shepherd Lads and Maids advance and neatly trim be

bring content shall bring shall bring content and peace will

Let Shepherd Lads and Maids advance and neatly trim be

Chorus

feen to night we'll lead the mer-ry dance in circles o'er the green.

MARGARET

and whilst we sport and

feen to night we'll lead the mer-ry dance in circles o'er the green.

Chorus *f*

dance and play the ta-borblithe shall found the ta-borblithe the ta-borblithe we'll laugh and chaunt our

Ca-rols gay we'll chaunt our Ca-rols gay while merry merry bells ring round. *Carillon*

Now mirth and glee and pastimes light the frolick hours shall share and sparkling eyes shall wake to night To = *Cho^s f*

CROP
Now mirth and glee and pastimes light the frolick hours shall share and sparkling eyes shall wake to night To = *Cho^s f*

=morrrows time for care, and whilst we sport and dance and play the ta-borblithe shall found, we'll laugh and chaunt our

=morrrows time for care, and whilst we sport and dance and play the ta-bor blithe shall found, we'll laugh and chaunt our

Carols gay while merry merry bells ring round, we'l

Ca-rols gay while merry merry bells ring round and whilst we sport and dance and play the ta-bor blithe shall found we'l

laugh and chaunt our Ca-rols gay while mer-ry bells ring round while mer-ry bells ring round while merry mer-ry

laugh and chaunt our Ca-rols gay while mer-ry bells ring round while mer-ry bells ring round while merry mer-ry

bells while merry bells ring round.

bells while mer-ry bells ring round.

p *p* *f*

The musical score is written for four staves (two systems of two staves each). The key signature is one sharp (F#). The first system contains the first two lines of music. The second system contains the next two lines. The third system contains the next two lines, including dynamic markings *p* (piano) and *f* (forte). The fourth system contains the final two lines of music, ending with a double bar line. The lyrics are written below the staves, with some words split across lines.

THE
DOCTOR and the APOTHECARY
A
Musical Entertainment,

as it is perform'd

at the THEATRE ROYAL Drury Lane,

the Music.

Adapted from Ditters, and
Composed by S. Storace

Ent' at Stationers Hall.

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LONDON

Printed by Longman and Broderip N^o 26 Cheapfide and N^o 13 Hay Market

OVERTURE.

All^o con Spirito

Storage

1

The musical score is written for a full orchestra and includes the following elements:

- Tempo/Character:** All^o con Spirito
- Instrumentation:** Flutes, Horns, Balloons, Tutti, and Volti.
- Dynamic Markings:** *p* (piano), *ff* (fortissimo), and *dim* (diminuendo).
- Structure:** The score is divided into systems, each with a treble and bass staff. The first system includes a key signature of one sharp (F#) and a time signature of 3/4. The second system includes a key signature change to one flat (F) and a time signature change to 4/4. The third system includes a key signature change to two flats (Bb and Eb) and a time signature change to 3/4. The fourth system includes a key signature change to two flats (Bb and Eb) and a time signature change to 4/4. The fifth system includes a key signature change to one flat (F) and a time signature change to 3/4. The sixth system includes a key signature change to one sharp (F#) and a time signature change to 4/4. The seventh system includes a key signature change to one flat (F) and a time signature change to 3/4.

This page of a musical score, numbered 2 in the top left, contains staves for various instruments. The first system includes a Flute part (labeled "Flute") and a Tutti section marked "Tutti f". The second system features a Flute part (labeled "Flutes") and a Bassoon part (labeled "Bassoon"). The score is written in G major (one sharp) and 2/4 time. The music is characterized by rapid sixteenth-note passages and dynamic markings such as *p*, *sf*, and *f*. The Flute parts are written in the treble clef, while the Bassoon part is in the bass clef. The Tutti section is marked with a forte *f* dynamic. The Flutes section is marked with a piano *p* dynamic. The Bassoon part is marked with a forte *f* dynamic. The score is written in a standard musical notation style with various ornaments and articulation marks.

dim.

p *pp* *ff* *p* *dim.*

Flutes

Horns

Bassoons

Tutti

dim.

This page of musical notation, numbered 4, contains eight systems of staves. The instruments and markings are as follows:

- System 1:** Flute (top staff), Bassoon (bottom staff).
- System 2:** Flute (top staff), Bassoon (bottom staff). Markings: *for.*
- System 3:** Flute (top staff), Bassoon (bottom staff). Markings: *p*, *sf*, *f*, *for.*
- System 4:** Flute (top staff), Bassoon (bottom staff). Markings: *fua*, *Horns* (top staff), *Flute* (top staff), *Horns* (bottom staff).
- System 5:** Flutes (top staff), Bassoons (bottom staff). Markings: *Violins* (top staff), *Horns* (bottom staff).

TRIO, Sung by Miss Romanzini, Mr Sedgwick, & M^{rs} Crouch.

5

Andante

Ditters

Sym. pp:

Anna Now the sun so faint - - ly - -

M^{rs} Bell Now the sun so faint - - ly - -

Gorman Now the sun so faint - - ly

pp:

glan-cing o'er the wes - - tern hills his ray Eve-ning shad-dows quick ad-van-cing tri-umph

glan-cing o'er the wes - - tern hills his ray Eve-ning shad-dows quick ad-van-cing tri-umph

glan-cing o'er - - the wes - - tern hills his ray Eve-ning shad-dows quick ad-van-cing tri-umph

o'er the fa-ding day Now the sun so faint - - ly glan-cing o'er the wes-tern hills his ray

o'er the Now the sun so faint - - ly glan-cing o'er the wes-tern hills his ray

o'er the fa-ding day Now the sun so faint-ly glan-cing o'er the western hill his ray

Eve-ning shad-dows quick ad-vancing tri---umph o'er the fading day

Eve ning shad dows quick ad-vancing tri --- umph o'er the

Eve-ning shad-dows quick ad-vancing tri---umph o'er the fading Evening shaddows quick ad-vancing triumph

tri-umph o'er the fading day: *fp* Tim-rous

day tri-umph o'er the fading day: Tim rous

o'er the fading day tri-umph o'er the fading day: *fp*

love at day af-frighted blushing courts the silver moon *p* blushing courts the silver moon blushing courts the

love at day af-frighted blufing courts the fil ver moon blushing courts the silver moon blushing courts the

love at day af-frighted blushing courts the silver moon blushing courts the

Allegretto.

7

silver moon Evening thus our joys u-niting to her pow'r due homage pay mirth to dance & song in-viting

silver moon Evening thus our joys u-niting to her pow'r due homage pay mirth to dance & song in-viting

Evening thus our joys u-niting to her pow'r due homage pay mirth to dance & song in-viting

f p f p

bids us hail the close of day Evening thus our joys u-niting mirth to dance & song in-viting

bids us hail the close of day Evening thus our joys u-niting mirth to dance & song in-viting

bids us hail the close of day Evening thus our joys u-niting mirth to dance & song in-viting

f p f p

bids us hail the close of day bids us hail

bids us close of day Evening thus our joys u-niting to her pow'r due homage pay mirth to

bids us hail the close of day Evening thus our joys u-niting to her pow'r due homage pay mirth to

f p

8

bids us hail the close of day bids us hail
 dance & song in viting bids us hail the close of day Evening thus our joys u-ni-ting to her
 dance & song in viting bids us hail the close of day Evening thus our joys u-ni-ting to her

bids us hail the close of day bids us hail the close of
 pow'r due homage pay mirth to dance & song in viting bids us hail the close of day bids us hail the close of
 pow'r due homage pay mirth to dance & song in viting bids us hail the close of day bids us hail the close of

day bids us hail the close of day. *sym.*
 day bids us hail the close of day.
 day bids us hail the close of day.
 ff

Andante Espressivo

Bassoon Oblig^{to}

Horn

Anna

On Love's blest Al- tar burns the flame, Whence Hymens torch should

kin- dle bright, To bliss which boasts fair virtues name, It casts its pure and ra- diant

light it casts its pure and radiant light. But

Violino

Cres

Horns

Ah! should avarice inter- pose, With fordid and un- hallow'd fires, The
 prospect which their light bestows, re- pentance and despair in- spires but Ah! should avarice inter-
 - - pose, With fordid and unhallow'd fires, The prospect which their light bestow, re- pentance and despair in- spires,
 On Love's hleft al- - - tar burns the flame, Whence Hy- mens torch should kin- - dle
 bright to blifs, Which boasts fair virtues name, it casts - - its pure and ra- - dant light - - -

Mez: voc: *Cres.* *quai.*
Cres. *quai.* *Cres.* *II* *for:* *quai.*
Cres.
 Ral: soon

it casts its pure and radiant light its pure and ra

A Tempo Cres *f*

A Tempo

A Tempo

its pure and

ra - - - - - dian light. *for*

Col Balso

Larghetto

Sempre Piano

Flute

Oboe

Bassoon Horns

Sung by M^r. Kelly

Ditters

When

Andantino

wilt thou cease thou plea - sing pain With cruel way to rend With cruel way to rend my heart to rend to rend my heart

Yet tho of torment I com - plain Alas I fear to cure the smart A - las I fear - - to cure the

cres

smart I fear to cure the smart.

Sung by M^r Bannister Jun^r

Ditters

Vivace

Sighing ne - ver gains a maid Ill tell you what is bet - ter far

Ill tell you what is bet - ter far Call good humour to your aid ~ And

play the lads a tune upon your sweet Guitar Call good humour to your aid And play the lads a tune upon the sweet Guitar

If a heart has nature dealt her Music's charms will surely

melther But should the gip-fie answer no Sing fal lal de lal deral and let her go But should the gipfie answer no Sing fal lal de

lal deral and let her go Sighing never gains a maid I'll tell you what is bet- ter far

tell you what is bet-ter far Call good humour to your aid And play the lads a tune upon your sweet Guitar Call good humour

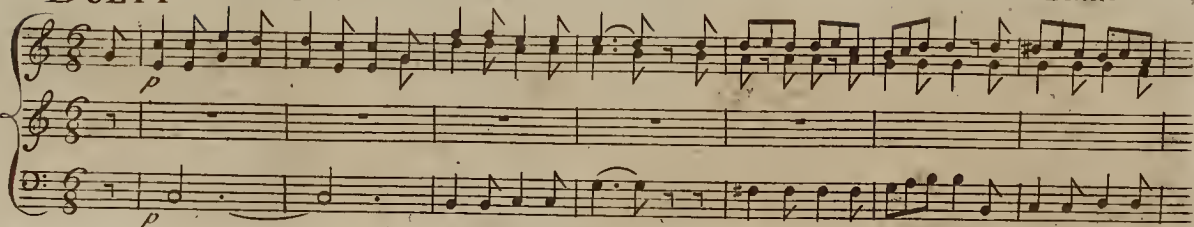
to your aid And play the lads a tune upon your sweet Guitar

DUETT

Sung by M^{rs} Crouch and Miss Romanzini.

Ditters

Andantino



Anna

Isabella

Two maidens sat com - plain - ing And mourn'd their hapless lot The pangs of absence pain - ing Each

Two maidens sat com - plain - ing And mourn'd their hapless lot The pangs of absence pain - ing Each

pp

by her love for - got On ev - ry former to - ken Of love while fancy hung Of vows so sweet yet

by her love for - got On ev - ry former to - ken Of love while fancy hung Of vows so sweet yet

bro - ken They fighting fighting fung

fighting

fighting

bro - ken They fighting fighting fung

fighting

fighting

But by each sound mis- gui- ded A- las! they only find Their tears their sighs de- ri- ded By

But by each sound mis- gui- ded A- las! they only find Their tears their sighs de- ri- ded By

mocking rain and wind On ev'ry former to- ken Of Love while fancy hung Of vows so sweet yet

mocking rain and wind On ev'ry former to- ken Of Love while fancy hung Of vows so sweet yet

bro- ken They fighting fighting fung fighting fighting Of

broken They fighting fighting fung fighting fighting Of

vows so sweet yet bro- ken they fighting fighting fung- pmo

vows so sweet yet broken they fighting fighting fung-

Andante

p

Isabella

f

p

Horns

Ye hours that part my Love and me And flow with envy creep The Dawn of bliss ob-

p

Horns

sf

-scud by clouds Of doubt in vain we keep Still I thro' sorrows tedious night Hopes friendly star discern On

that I fix my anxious eye Un-till my Love return.

Horns

for:

S.

2

By jealousys pernicious pow'r
 Untainted are my sighs
 Confiding in my Juans truth
 My fondest wishes rise
 Still I thro' sorrows tedious night
 Hopes friendly star discern
 On that I fix my anxious eye
 Until my Love return.

Sung by M^r Dodd M^r Sedgwick M^r Booth Miss Romanzini and M^{rs} Crouch

19

Quintetto

Diners & Storage

Anna

Isabella

Therefa

Sturmwald

Gutzman

Con moto

pia. *be*

But see the moon ascending high reigns the Empress of the Sky and in the Zenith of her power and

But see the moon ascending high reigns the Empress of the Sky and in the Zenith of her power and

But see the moon ascending high reigns the Empress of the Sky and in the Zenith of her power and

pia. *pia.* *cres*

in the Zenith of her power. presides over midnight's solemn hour.

in the Zenith of her power. presides over midnight's solemn hour. You must bid adieu

in the Zenith of her power. presides over midnight's solemn hour.

p

il *for:*

must we bid a - dieu Bid a - dieu must we bid adieu wherefore should we part spare my aching

yes Miss so must you Bid a - dieu

Let him go to bed Let him go to bed

Bid a - dieu Come let's go to bed Come let's go to bed

heart - bid a - dieu Oboe *for:* *piu:* bid a - dieu Oboe *for:* *piu:* bid a - dieu. Oboe *for:* *piu:*

bid a - dieu bid a - dieu bid a - dieu.

spare his aching head bid adieu

spare my aching head bid adieu bid a - dieu bid a - dieu.

for: Horns *piu:* *for:* Horns *piu:* *f* Horns *piu:*

Air and Duett

Sung by M^r. Kelly and M^r. Bannister Jun^r.

21

Ditters

Carlos

Moderato

Bacchus now his nap is taking, But his pow'r can neer sub- due, Watchful love who ever

Sempre Piano Violoncello

waking, Bids the fleeping fot a- dieu; Bacchus should on Venus waiting, Hold the cup on bended knee, None but fools his worth over-rating, With the

fervant make too free.

Bacchus now his nap is taking, But his pow'r can neer sub- due, Watchful love who ever waking, Bids the

Juan

Bacchus now his nap is taking, But his pow'r can neer sub- due, Watchful love who ever waking, Bids the

fleepy fot a- dieu Bids the fleepy fot a- dieu. bids a- dieu bids a- dieu bids a-

fleepy fot a- dieu Bids the fleepy fot a- dieu. bids a- dieu bids a- dieu bids a-

- dieu bids a- dieu a- dieu a- dieu a- dieu a- dieu.

- dieu bids a- dieu a- dieu a- dieu a- dieu a- dieu.

End of the first Act.

Tempo *Guzman*
 Giusto *Let angry Ocean to the*

Sky, Inproud despite his billows roll, In proud despite his billows roll, Let thunder to his threats reply,

Let thunder to his threats reply, Fear is a stranger to my Soul: *for:*

Fear's a stranger to my Soul, Within the heart which Love illumines, And blestes with his sacred rays, If

meaner passion e'er prefumes, It fades before the hallow'd blaze, be fore the hallow'd blaze;

fmo
p
f *p* *cres* *piu mo*
cres *il* *f*

Tho' war with fullen aspect lowr, And crimson o'er the troubled wave, And crimson

p

o'er the troubled wave, And emulate the lightnings pow'r, And e. .mulate the

for: pia:

lightnings pow'r, The dangers of the fight I brave, The dangers of the fight I

for: f. p. f. p.

brave, With in the heart which love illumines, And blesses with his sacred rays If meaner passion e'er presumes It

pia:mo

fades before the hallow'd blaze, be fore the hallow'd blaze.

cres for:

Rondò

Andante

violoncello

Anna

The Summer heats bestowing, their influence on the rose, Perfect its charms while

blowing, and ev'ry charm disclose Yet Summer Suns denying, the Zephyr and the Show'r, Their

fervid glow applying Destroy, their favorite flow'r, The Summer heats bestowing, Their

influence on the rose, Perfect its charms while blowing And ev'ry charm disclose.

for:

To love sick hearts re - quiring, The Sunshin of sud - cefs, Con - tinual blifs de - firing, Yet
pia

sickens with ex - cefs, The fond the secret tear, Soft passion keeps a - live, The breath of doubt of
piano

fear, Like Zephyrs bid it thrive The Summer heats be - stowing, Their
Cres

influence on the rose, Perfect its charms while blowing, And ev'ry charm dis - clofe, - - And ev'ry charm dis -
Cres

clofe - - And ev' - - ry charm dis - clofe.
Cres for:

Flute

Sung by M^r Kelly

Paeficello Accomp: by Storace

Andante

CARLOS (to THOMASO)

This Marriage Ar-ti-cle in ev'-ry par-ti-cle is free from flaw Sir I know what's

law Sir Zounds Sir my charac-ter no man shall ac-cuse behold this ar-ti-fice true love de-ving your CARLOS

Horns

(to ANNA)

thus to all but you dif-guifing wit-nefs THO-MA-SO my skill does a-buse my on-ly

(to JUAN) (to ANNA)

chance I fee is pique pre-ten-ding on that a-lone fuc-cefs is now de-pending, throughout this

(to THOMASO)

na - tion high my re - pu - ta - tion for law pre - cision is and ex - pe - di - tion is in bonds conveyances, d'ye mind deeds

(to ANNA)

in - stu - ments of a - ny kind and fortune see at length our prayers heeding re - len - ting gives us promise of suc -

to THOMASO

ceeding. In this transac - tion the law is my friend. I'll bring my ac - tion which you must de -

Horns

Horns

fend. you must de - fend. you must de - fend.

Horns

Horns

Sung by M^r Kelly

Storace

Larghetto

Affettuoso

Oboe

p

Am I be-lov'd can you re-fuse. a-las alas my heart my heart for pi-ty

fues. oboe

the heart whose constancy you've known the heart you've fondly call'd

Balsoon

Allegretto

your own the heart you've fondly you've fondly call'd your own. Ev-ry moment as it flies warns us

where our danger lies. ah there's ruin in de-lay love-ly charmer let's a-way Ah there's ru-in in de-lay lovely

charmer let's a-way A-las my heart for pi-ty fues. Am I be-lov'd can you re-

p *sf* *sf*

fuse! the heart whose constan-cy whose constan cy you've known, the heart you've fond-ly you've fondly call'd
 your own, you've fond-ly call'd your own ev'ry moment as it flies warns us where our danger lies, Ah there's
Cres.
 ru-in in de-lay lovely charmer let's a-way Ah there's ru-in in de-lay love-ly charmer let's a-way
f p p f
 let's a-way
Moz. f
 let's a-way love-ly charmer let's a-way love-ly charmer let's a-way, let's a-way let's a-
Moz. f f p f p Cres. f p f p f
 = way. *f* Flutes

Rondo

Andantino

Flutes *p* Violins *f*

Tenor

How mil - ta - ken is the lo - ver who on words build hopes of bliss and fondly thinks we love him - co - ver if perchance we an - swer

yes on the tongue the heart be - ly - ing dares not venture on de - ny - ing.

on the tongue the heart be - ly - ing dares not venture on de - ny - ing but in spite of dis - content gives the semblance of content. How mis -

- ta - ken is the lo - ver who on words build hopes of bliss and fondly thinks we love him - co - ver if perchance we an - swer yes.

Ah how vain is art's profession tho the fault's in tongue comply. what avails the cold confession if th'averted eyes de -

Flutes

Flutes
 zny Happier far th'experiend swain knows the triumph must attain when in vain successeless trial langu:ge gives the faint de-
 zial. the faint cenial the anthe:mal, while the eyes betray the fiction. Flute in de-light full con tra
 z diction. Flute and the cheeks with blushes glow and the tongue still faulters no, and the tongue still faulters
 no how mis-taken is the lo-ver no on words builds hopes of blis and fondly thinks we love - if perchance we answer
 yes, fondly fondly thinks we love dis-co-ver if perchance we answer yes if perchance we answer yes if per-
 chance we answer yes if perchance we answer yes. Cres.
 f

ANNA
ISABELLA
THERESA Tis Joy inspires the vocal lay. and

CARLOS Tis Joy &c. and

STURMWALD
JUAN Tis Joy &c. and
GUZMAN

BILIOSO
THOMASO Tis Joy inspires the vocal lay. and

Trumpets

Allegro con Spirito Trumpets

a - nimates the vocal throng of love we sing the gentle sway may constancy the theme prolong

THERESA CARLOS Tis

a - nimates &c. of love &c. CARLOS Tis

a - nimates &c. of love we sing the gentle sway may constancy the theme prolong

a - nimates the vocal throng

f Tis

Joy inspires the vocal lay. Old time with Joys un - ceas - 'ing shall

Joy inspires &c. Old time &c.

Joy inspires &q. Old time &c.

Joy inspires the vocal lay. Flutes Oboes and Violins Old time with Joys un - ceas - ing shall

Mez: voce

add to Hymens store our friendship till in - creas - ing when youth shall be no more. *f* 'Tis

f 'Tis

f 'Tis

add to Hymens store our friendship till in - creas - ing when youth shall be no more. *f* 'Tis

f 'Tis

Trumpets

f

Joy inspires the vocal lay. and a-ni-mates the choral through the choral through the

Joy &c. and a-ni-mates &c.

Joy &c. and a-ni-mates &c.

Joy inspires the vocal lay. and a-ni-mates the choral through the choral through the

choral through. and a-ni-mates the choral through

choral through. and a-ni-mates

choral through. and a-ni-mates

choral through. and a-ni-mates the choral through

